METAL HORDE ZINE ***PRESENTS YOU THE SPECIAL MINI-ZINE OF THE XXIV EDITION OF THE SWR BARROSELAS METALFEST…***

SWR Barroselas Metalfest 24
I AM MORBID BLASPHEMY TERRORIZER
TANKARD CANCER BELL WITCH SKITSYSTEM
SARGEIST NOSTROMO KRYPTS DIOCLETIAN LIK
ROPE SECT VULTURE CONJURER THANTIFAXATH
FREDAG DEN 13E VIRCOLAC SCHIZOPHRENIA SNET
HIEROPHANT ANALEPSY HEXECUTOR NECROBODE
COBRAFUMA APOSENTO MORTE INCANDESCENTE
SYSTEMIK VIOLENCE CHILD ELS FOCS NEGRES
BOOBY TRAP DISGRACE AND TERROR TOXIKULL
REDEMPTUS SONNEILLON CAPELA MORTUÁRIA
ENTROPIAH ALPHA WARHEAD VERME VOIDWOMB
24-27 April 2024 • Barroselas - Portugal • www.swr-fest.com
SUPER BOCK
LOUD!
Notícias de Barroselas
NAAM

Editorial and words to be said

So hello there festival goer!!! We started doing these special reports on the 11th SWR (alongside the third issue of Metal Horde Zine, the only time the special report was done in a regular zine issue) and it is an honour and a pleasure to keep on doing it hand in hand with everyone organising it and seeing this festival growing! It's the twentieth fourth edition of the most Underground festival in the Iberian Peninsula and a showcase of how to do a festival in the most southwest part of Europe!! To maintain something like SWR running, we believe that a lot of sacrifices and a mad logistic plan has to be made by who is dealing with it, so in our behalf we just can say: thank you and congratulations!! You have a lot to read so we're not going to bore you much! Four days, 40 bands (unfortunately not all answered but you do what you can with what you have), many which are debuting in Lusitanian soil (like Blasphemy, Krypts, Rope Sect or Skitsystem) and others that are making their comeback to Portugal after years of absence (like Bell Witch, Cancer or Tankard)!! As always, the Portuguese contingent will be big with the return of Morte Incandescente, Redemptus or Analepsy to the stages of Barroselas but also the debut of some new blood, which is always to praise, like Alpha Warhead, Verme or Voidwomb, the three contestants for the Wacken Metal Battle (good luck everyone)!! If you're into Thrash Metal, Black Metal, Death Metal, Grind Core, Doom Metal, whatever else Metal, Core or Rock you have plenty to watch and to bang your head to! Enjoy the shows, drink as much as you like, smoke whatever you like, be joyful, be respectful and above all enjoy the comradeship of your fellow Metalheads!! Now go on and buy us a beer if you see us stumbling across the grounds!!! Maybe we need one more for the road!!! **(Ed note: All the Portuguese, Spanish and French interviews were answered in their native language and translated by us, so if something does not make sense, it's our fault, we tried our best to be faithful but sometimes it's hard.)**

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DAY 0 **WEDNESDAY / 24.04.2024**

COBRAFUMA
ALPHA WARHEAD
VERME . VOIDWOMB

This year it will be the 10th edition of the Wacken Metal Battle, and the 1st band being presented in our special edition is one of its contestants!! **Alpha Warhead** were born on the south side of Lisbon, released their debut a couple of months ago, and Thrash Metal is their passion!! The rest you can find out by reading their own words!!!

MH- Hello guys, how is everything? Recently there have been some new developments at your headquarters but before we talk about that, introduce to us, who are the four crazy people behind Alpha Warhead and what does each one do in the band? To start this off with a fresh throat, what is your favourite drink? (You can say individually and of course it doesn't have to be alcoholic or even fresh eheh)

AW- Hey!! All going very well!! We are Diogo Pereira (Vocals & Guitars), Pedro Silva (Bass, back Vocals), Pedro Peralta (Drums) and Rick Serrano (Guitar Solo)!! As for drinks: Diogo goes for coffee, Pedro Silva for Coca-Cola, Rick drinks Moscow Mule and Pedro Peralta stays with beer!!!

MH- Your story starts around 2019, tell us how the band was created and what led you to create this destructive Thrash Metal machine? Thrash always had an image linked to nuclear terror (at least until we thought we were free from that) so your name fits like a charm with the musical genre you adopted, right? When you started, did you still think you could follow other paths or was Thrash something that was in your head from the beginning?

Diogo- It started in 2019 with me looking for members in my age group to form a band like the 80s bands I grew up listening to, such as Megadeth, Slayer, Metallica, Exodus, etc… But always with special attention to musicality and detail, trying to stand out from other Thrash bands, whilst always maintaining that old-school vibe. Since then, some members have passed through the band in its initial phase until we eventually settled on the current lineup that consists of me, Pedro, Peralta and Rick. As for the name, I heard it in a game, I thought it sounded cool and I used it because there is no other band with that name. And yes, it was Thrash that was in mind from the beginning.

MH- Meanwhile, the end of 2023 brought several new things to your world, firstly the departure of Diogo Garcia, who has since been replaced by Rick Serrano. Now, you are from the South Bank of Lisbon, while Rick is in Porto, so how did he join Alpha Warhead? And how has his adaptation to the band been? Is it complicated to have a quarter of the band separated by a few kilometres from the rest of the band or nowadays with all the technology available is this no longer a big problem?

Pedro Silva- Rick's arrival was very close to the album's release as we had already auditioned other local guitarists but none of them met our expectations until Diogo remembered Rick who was his bandmate in a previous project, and we decided to invite him, which was accepted, as we thought that his skill on the guitar transcended the distance factor, as after all Portugal is not that big and with today's technology we can easily keep in touch and make things happen.

MH- Secondly, you recorded your debut album (after having released some singles some time before) at the end of 2023, right? How did you record the album and what was the experience like? In general, and because it must still be early to have already received a lot of feedback, what is your feeling regarding "Code Red"? Can you tell us roughly what the lyrical content is in "Code Red"?

PS- Yes, after releasing the demos at the end of 2020, we finally recorded the album from October to December starting with the drums at Underground Studios in Lisbon, and the rest of the members recorded their parts at home, including Rick who learned the songs and composed the solos of the same, two weeks before recording his parts, and playing at WOA Metal Battle in Barroselas which led us to now play at SWR Fest this year. GANDA RICK!

Pedro Peralta- For me, my experience was quite simple, I got there, sat down at the drums, and recorded with the help of Pedro playing the rhythm of the tracks through the headphones… And, luckily, beer was cheap.

D- The drums were recorded in two days, the instruments and voices were recorded throughout November and early December with the production being finished just before the release date. As for the recording process, we

recorded 4 rhythm guitar tracks to achieve a solid tone, the drums didn't require any type of editing other than equalization, the bass was recorded in an instant, my solos and vocals were some of the last things to be recorded and finally, as already mentioned, Rick's solos just days before the album's release.

PS- You wanted, last thing being recorded was my back vocals on "Apollyon" hours before the album came out..

Rick- I jumped on board when in general the album was practically composed and recorded, I just composed my solos when I joined the band, and immediately started rehearsing for the SWR competition. The experience was a mix of satisfaction with a large amount of stress and discomfort because there was a week left before releasing the album and I still had all the solos to record, and half of them hadn't even been written yet. Furthermore, I never had any experience or knowledge in recording guitar with quality sound on my own. On top of that, the amplifier I was using to record, which already had some problems, died after recording the second solo, so I had to go to the store in an emergency to buy one like it so I could continue recording, at the time it was a rush and a stress but in the end everything went well. I think the album, for the band's first and having been produced completely homemade, I think it exceeds expectations. In addition to having good performance quality when it comes to the instrumental, it also has a nostalgic 80s metal vibe, a characteristic for which we were well praised in the feedback.

D- As for the lyrical content, our lyrics cover several different themes such as military industrial complexes, cosmic/Lovecraftian horror, reflections on mental insanity, criticism of corruption and state coercion, among others. But the album's theme was based on "Code Red" as we thought it was the most appropriate.

MH- The album will be physically released by Firecum Records, how did you reach an agreement with them for this release? Excited to have a physical edition of your album? Firecum has other Thrash bands on its roster such as Mindtaker, Booby Trap or Thrashwall, was that a factor when it came to releasing the album?

D- The agreement came to us from our great friend Garras, drummer of ThrashWall, who approached us with the information that Pedro Junqueiro from Firecum Records mentioned in a conversation with him that he would be interested in working with us. Knowing this, we immediately got in touch to make this partnership happen.

PS- And we are very excited about the physical release of the album as it marks the beginning of our discography and is a big step for the band to be able to hold our own album. From here it's always uphill!

D- As for the Firecum Records roster, bands like Thrashwall, Mindtaker and Booby Trap are part of our personal tastes, and we even consider them friends, so I think we ended up in the right place.

MH- Debut in Barroselas and as part of Wacken Metal Battle, so what kind of expectations are in your mind? Excited about playing at one of the oldest fests in our country? And what can expect the guys who will be at the Alpha Warhead show on the 24th in Barroselas? Cheers and the final words are up to you!!!

PS- It's going to be really sweet!! We are going to bring down the house, put it on fire, and run away to Wacken!!!

D- Barroselas is gonna hit, and Wacken is ours!!

R- It's a great anxiety but at the same time a great enthusiasm to play at this festival. People can expect a good heavy power dose.

PP- We are more ready than ever, confident and with good energy! Whether we win the contest or not, we're going to have a big party!

Another of the WMB contestants is a band that could say Barroselas is their home, as they are from around the area!! They stormed the gates with an excellent EP in 2021 and have their debut just coming out of the oven!! Here's what **Voidwomb** had to say!!

MH- Hello guys, how is everything? 2023 is already part of the history books, how was the past year for Voidwomb? Before we talk a little about Voidwomb, can you introduce who the five souls behind Voidwomb are and what each one does in the band?

Fractal- Hello, first of all we would like to thank you for the opportunity to present what our work is and talk a little about ourselves. Last year was a year full of concerts, we had our debut at an Open Air festival, and we finished recording our first Full Length. The five souls behind Voidwomb... Well, I'll start with M.S.Vøid. He is, let's say, the

"visionary" of the band. Theme, lyrics and concept are all, or mostly all, M.S.Vøid's idea. The rest focuses on composition. On the EP the composition was more focused on me and Lord because some songs/riffs already came from a project that was mine and Lord's (GoatCult) so it was more focused on us. In the Full Length, which will be out by the time the zine is published, the composition was much more "balanced", more centred on the guitars, but with another accompaniment and with another maturity on the part of F.S. and Noctvs.

MH- Let's start at the beginning, how does Voidwombs comes about? How did the band go from being an idea to being a reality? You're born, you write songs and then the world stops, what a big shit, right? Eheh What was it like for you during that time when you couldn't play live?

M.S.Void- Like the majority of passionate metal fans, I always had the dream of having a band. However, there was never a real opportunity to fulfil this desire. The years passed and this dream became increasingly utopian and even childish, considering the advancing age. One night during a "coffee conversation" between me and F.S.Void, I told him about this desire and everything started to materialize there. That same night, Noctvs (F.S's brother), who had meanwhile joined us in this well-attended evening gathering, immediately accepted the invitation to be part of the project. So, to start we had a vocalist, a bassist and a drummer. F.S worked with Lord, who played guitar and who also agreed to join us on this adventure. One or maybe two weeks later, maybe, we had our first rehearsal at Lord's house. He brought with him some of his songs, from a garage project he had, called GoatCult (a duo composed of Lord on guitar and Fractal on drums and vocals). This meant that the first test was very promising. Despite this, the idea remained in the air that we needed another guitar, in order to give more body to the band's sound. It was thus, naturally, that Fractal was invited to join us as second guitarist, as he is the other member of GoatCult. As for the timing of the band's birth, it wasn't really the best. We were able to compose the EP relatively easily and quickly. We recorded and mastered everything with our acquaintance João Ribeiro in Guimarães and a few months later we managed to reach an agreement with the mythical Iron Bonehead, which was the crowning achievement of the effort and passion put into everything we had done up to that point. We released the record in February 2021 but due to the pandemic it was only in November of that year that we were able to give our first concert. Although this was a huge frustration, we managed to stay focused. We took advantage of this global stand-by to compose some new songs and we were so excited by the frantic sale of merch, vinyl's, CDs and tapes and the fantastic reviews that were appearing all over the world, that we ended up holding firm. We knew it was a matter of time and so it was!

MH- Your debut EP was released in 2021, called "Altars of Cosmic Devotion", what was the experience of composing/ recording your first work like? Did you go into the studio with everything ready to record or did you make some changes while you were there?

Fractal- It was a new experience for some of us and a very positive one. The composition was as I explained in the first question. The recording process was something new for me, Lord and M.S.Vøid. Noctvs and F.S. already had some recording experience with other bands. It was a very good experience, and also addictive... The recording process is the limbo between writing what you feel (composition) and being able to transmit it to the world (release). We entered the studio with practically everything prepared. We just made a small change or added one thing or another. But the masterpiece was practically solidified as a whole.

MH- The EP was released on CD/Vinyl by Iron Bonehead Prods, how did you get the opportunity to start your recording career on a label that already has a lot of name? The EP received very positive reviews, how surprised were you by this excellent reception? Do you think this will create some extra pressure for the next record?

Fractal- It was an excellent opportunity and now I would like to take this opportunity to thank Iron Bonehead for these three excellent years and for the support given. The opportunity happened like this: We sent an email to Iron Bonehead to expose our work, we sent the single, they liked it a lot and asked for the whole album and in the next email they sent us the proposal which we accepted with great pleasure and in no way We regret this step (which was a big step with a label of this calibre). The EP actually received very positive reviews. It was even considered by some to be the best EP of 2021 alongside bands like Mayhem, Enslaved and Gaahls Wyrd. We were very surprised by this warm reception

for our debut EP. It was the realization of a dream… And there would be no better way to start it than this way. Of course, there is and will always be pressure for the next record, but this is something that is instilled in us by ourselves so that each job is better than the previous one. Without a doubt, the very positive reception we received for our debut EP gave us even more motivation to do more and better in our next work, but that's something we like to put upon ourselves…

MH- Lyrically, songs with names like "Summon of Utu-Shamash" or "Descent to Ersetu" transport us to times of ancient civilizations like Sumeria, where from this fascination with those times arose, and can you open the veil a little more on what's invoked in the EP?

M.S.Void- The lyrical side of the EP focuses precisely on that time. I am fascinated by history and ancient civilizations. The Sumerians, as well as other Mesopotamian civilizations, are to date the oldest civilizations in which we find traces of organizational structures as such. We had others that were almost contemporary (although a few centuries later) like those in the Indus Valley and Egypt, or older ones like Jiahu in China. But none were as seminal in terms of proper "society" and "civilization" as those of the Tigris and Euphrates Valleys. It is also in these that we find the first religions properly speaking. It is its historical value and its fascinating mythology that I focused on when creating the lyrics and subsequent theme of the EP. At the same time, there is also a mysterious and surprising side to how innovative these civilizations were. We went from a relatively archaic "world" to a very evolved "world" for its time, in the blink of an eye. This evolutionary suddenness gave way to pseudo-sciences and conspiracy theories as some call them. It was these theories that influenced me too. The Sumerian pantheon is made up of the so-called Anunaki. These were deified entities with superhuman wisdom and capabilities. Supposedly they were the ones who taught everything Man needed to make this evolutionary leap. For some theorists, they may even have been beings from other planets and were responsible for the creation of humanity.

MH- Debut in Barroselas and being part of Wacken Metal Battle, so what kind of expectations are in your mind? Since you are from Barroselas and surrounding areas, how excited are you to be stepping on stage at one of the oldest fests in our country? And what can the people who will be in Barroselas expect from Voidwomb on the 24th? Cheers and the final words are up to you!!!

M.S.Void- As you yourself mentioned, we are from the Barroselas and surrounding areas. Having said that, it is inevitable to say that SWR is a festival that is very familiar to us and for which we have great affection. We have always been present as fans and festivalgoers and this time everything will be different. We will be on stage and it will be the fulfilment of an old desire and objective of the band. We were confident it would happen sooner or later and the moment has arrived. We are obviously very excited, but we are also confident that we will give a good show to everyone who will be present in that moment. We just want to enjoy it all and do our best. Voidwomb is entering a new phase. We recently signed with the mythical label Avantgarde Music and we will have our album within a few days. Barroselas is a milestone in our still short career and is the starting point for something bigger. We want to believe that this will be the case. Everyone who will be present at our concert will not regret the time spent. We intend to plunge Barroselas into the greatest obscurity and with the weight of our music oppress everyone present. Voidwomb exists to leave a mark on all those who enjoy its music. Steel Warriors Rebellion will be no exception.

Verme is a Death/Crust band from Portugal, namely Almada, which is in the south bank of Lisbon, and has been always a very good place for the birth of Metal bands!! They were born in 2015, released the demo "Abutres" in the same year, the EP "MDCCC" in 2019 and are working on the next one!! Expect some speed, fury and hate all connected on stage!

COBRAFUMA

The only non-contestant of the night arrives from Porto and they are known to the stages of

SWR Barroselas Metalfest, even if with some other projects!! Here they deliver a blast of raw Thrash Metal, and they will be presenting their self-titled debut which came out in 2023!! Don't sleep or you lose **Cobrafuma**!

MH- Hello everyone, how is everything going? First curiosity on my part, how did you choose the name Cobrafuma for your project? Something to do with the Brazilian expression 'a cobra vai fumar? '(will the snake smoke)' And before we get into Cobrafuma's life story, could you please introduce who the four minds are behind the band and what each one does?

Miguel Azevedo- Greetings MH, so, Cobrafuma are Martelo (bass), Zé Roberto (Guitars), Chaka (drums) and me, Azevedo (guitars). The name came up in the middle of those first rehearsals when ideas for the band's name began to be discussed, people started throwing some questions and I think the final slap came from Zé Roberto, remembering an expression that Helena (Black Wizards) used with him, "are you going to see the snake smoking, man?" From there to Cobrafuma it was a 'hit' and it stayed.

MH- You're all a great bunch (better than use veterans ahah) from the Portuguese scene, with projects like Greengo, Plus Ultra or Killimanjaro, so what's the story behind the creation of this portent of noise called Cobrafuma? One thing, which I think is different from many of your other projects, is that here you shout in Portuguese, was that a preconceived idea or was it what you felt like when creating lyrics for the songs?

MA- The Portuguese writing thing emerged naturally and in fact we didn't even sit down to discuss it. Maybe it started with the name of the band and spread to the first verses that emerged and in fact ended up being another creative axis. We like to collect little phrases and expressions that we stumble upon, like seeing a snake smoking, life is a hole or today it's thunder weather. It was only on second analysis that we realized that the band distinguished itself from our others due to its language.

MH- Meanwhile, your debut album, called "Cobrafuma", has already come out in a beautiful vinyl through Lovers & Lollypops, was it easy to reach an agreement with them or did you have to take them to a dark alley and make them drink cheap whiskey until they say yes? Was this debut album a painless birth or did you need some "chemicals" to get it out?

MA- Chemicals??? Cheap whiskey??? dark alley??? I bet you came to one of our rehearsals during the pandemic. Lovers is already an accomplice in a number of projects that we are involved in and of course they looked at us as another great opportunity to lose money. The album was made quickly, quick recording, mixing and mastering, also Miguel Carneiro's design and the cover may have taken a little while, but it was all quite peaceful.

MH- The album began by being recorded at Café Seven Years, then re-amped at Woodstock 69 Rock Bar and then mixed at Trinca Ferro, did this take some time or was it all very quick? "Cobrafuma" seems to me to be quite loose, simple, and direct, without a lot of bullshit in between, what would you say was the balance between planned and 'jammed' at the time of the recording?

MA- When we realized we had material for an album we wanted to record it as close to the source as possible. So, it was based on cheap whiskey, a dark alley, and chemicals. We had the hand and ear of José Arantes who came to our room (café seven years) to record the band's live recording. No big shit, everyone playing at the same time, put on microphones and follow along. Only the voices were overdubbed. The idea of re-amp at Woodstock came from the idea of creating a natural reverb for the record. That's why we played the drums and voices from the album in the Woodstock PA and spread microphones around the bar and in the corridors outside to get the reverb that was then mixed with the album's cooking.

MH- One of the questions I hate most in job interviews is the famous "where do you see yourself in 5 years?", as if someone thought so far ahead, and now that I think about it, I've never asked it in one of my interviews, so it's never too late to start ahah, do you have any ambitions for Cobrafuma or is it more about making noise until it works and then you'll see? Should Rock'n'Roll, or any other type of music, have defined plans or be an open road without a destination?

MA- I really find it difficult to make plans for Rock, and it will even be antagonistic if we think about it. We go from rehearsal to rehearsal, concert to concert, riff to riff, verse to verse. Of course, we can discuss the idea of recording something new or making another t-shirt, or even a cap, but the great motivation always comes from a new riff

that appears. But we're not ones to make big plans, we leave that to Rui Moreira (Portuguese politician).

MH- I think you've all already stepped onto the SWR stage, with another project, but with Cobrafuma it will be the first time, so what can the people at SWR expect from Cobrafuma? What do you think of the festival's evolution over the years? Last words are up to you!!!

MA- t depends on the time, the whiskey, the chemicals, and the "alley" where the Veigas have us playing. As we are lined up for day zero, I believe that the majority of people will have impeccable hearing and the desire to drink and the like at impeccable levels as well, which already indicates a beautiful "dance". Folks can expect a smoking snake, fast and in full-stack mode. It's what we do, and we like it. Barroselas, I think, has solidly found its size and its place in the panorama of festivals in Portugal. These are days of meeting up with friends that I only see on those few days of the year, seeing bands that you can only see there and drinking some cheap whiskey that the people in the campsite offer you. All very well. I remind you that I was the one who answered these questions, and they only represent my opinion and nothing more than that.

DAY 1 **THURSDAY / 25.04.2024**

TERRORIZER
CANCER . BELL WITCH
DIOCLETIAN . LIK
FREDAG DEN 13E
VIRCOLAC
SCHIZOPHRENIA
DISGRACE AND TERROR
TOXIKULL
REDEMPTUS
SONNEILLON

Active since 2008, **Sonneillon** brings to SWR the power of Black Metal!! The band from Porto, have been very active in the last few years and now it's time to burn the stage in Barroselas!! Feel it!

MH- Infernal greetings, how are things going over there? Sonneillon seems to be quite active in terms of releases in recent months, can we expect the same type of activity in terms of live shows? To begin with, introduce who is behind the instruments in Sonneillon!!

Bellorophon - First of all, thanks for the questions! Here, it's ok, I hope it's the same over there! Sonneillon is a very active band in the studio, in terms of live concerts the idea is not to play a lot but rather in concerts where the band fits in, each ritual has its story and we make each one special to convey the message to those who watch, 2024 we will play outside Portugal again but with everything well planned without any big crazy things! Sonneillon is composed of me Bellerophon and Apollyon and the live members Magnus Einar and Eligos who will soon be able to join the lineup full-time.

MH- Sonneillon is a symbol of resilience, a flame that began to burn in 2008 and despite some tribulations, it never went out, so first tell us how Sonneillon came about almost two decades ago and a little about your history as well. I say two decades, because from what I read, the band's genesis began even before they were called Sonneillon!!

S- Yes, the band comes from the ashes of another old project and to continue the line we wanted, Bellerophon invited the members at the time to the new project, Ishkur, Abaddon and Sathronus, with Cariocecus already coming from the old project, still without a band name. in 2007/08, and in the meantime they proposed the name Sonneillon to me and because also at the time the logo that was made by Ishkur for the band caught my attention because it reminded me of Emperor! and also for being the demon of hate! The pact with the members was in fact made and the band's name was born as Sonneillon BM, today just Sonneillon. The idea of this band was to be resilient and not just another underground band, but to endure over time regardless of everything that happens and to ensure that BM is always alive.

MH- The band has been very active in terms of releases since 2020: four splits, 1 EP and the band's 2nd album were released in the last 2/3 years, it seems that the pandemic, instead of delaying you, has given you more fire to consume, right? Speaking a little about "The Demon of Hate", how did you get the opportunity to work with Master of Kaos Prods?

S- Yes, the band is going as it always should, it's more stable, so everything is going better. ideas are increasingly clear and consistent. "The Demon of Hate" was basically a tribute to the name of the band and its meaning, with 16 years of existence and with a bolder composition and reminiscent of the more death

metal parts of the band and our dark black metal and also with a lyrical change. Marking a black metal-only future with new compositions and our 3rd studio album coming soon, and after writing this interview our 1st live album will be released by Evil Productions. Master of Kaos Productions was very interested in releasing our work and was the quickest in responding and already knew the band, everything helped and because we also have many supporters in South America, strategically it was good for these people to have the CD more easily and now in Europe I think that this month our label Nekrogoat Heresy Productions will release the European version with other art made by Apollyon.

MH- "The Demon Of Hate" came out in 2023, I think you used Coronado Forest Studios, where you worked with Bruno Silva, what was the experience like? This album comes six years after "Daemoniacus", would you say we can see this new one as the natural progression of your debut? The lyrics, from what I understand, were divided between the band members, did you try to have a general concept for the album or did each track fight its own battle?

S- We've been working with Bruno Silva since 2008, we recorded everything there so he knows the band well and is almost a studio member now. Yes, this album, as I said, is much more eclectic and yes, that's right, each lyric has its own battle, but within the concept of the album, a satanist philosophy, encompassing history, nature, war and human intellectual freedom and mythology is a way of being in life.

MH- At the beginning of 2024 you returned to the attack, this time with 2 splits, one on CD with Black Cross, the mythical Portuguese Underground band, and another on Cassette with Morthgor, a national project by a person who I think played with Sonneillon, can you tell us a little about these works? How did the opportunity to release them arise, how many songs were summoned by Sonneillon in each one, who released them, etc!!

S- The idea of the split with Black Cross was respect for the band and as they are considered the 1st BM band in Portugal, it was excellent to meet them and work with them. It was a pleasure, especially to have them play live again because they have quality and it will be good to see them back on stage, it's a band that deserves it. With Morthgor it was simple, my neighbour in Porto played bass in Sonneillon, he's been my friend for years, so the partnership was easy, because of the brotherhood and the black metal of Invicta, which we do so much to represent it in this split.

MH- I think this is the first time you will step onto the Barroselas stage as Sonneillon, any expectations on your part for this concert? And what can the people who will be present at SWR expect from Sonneillon? Last words are up to you!!!

S- For the 1st time! yes, every year we were asked why Sonneillon never played in Barroselas, finally the opportunity is here, let's do a great BM ritual and with whoever will see us join us on our trip and be able to see a devastating concert with the band honouring the invitation on stage! We will be playing old and new songs, a passage through our long history that continues to last! Ave Satanas. Eu trago o evangelho da morte purificadora / Renascido sob a luz do fogo ardente do ódio que ferve nas minhas veias / Eu perseguir-te-ei com raiva e a força do inferno.

Sweden and Death Metal have been a very happy marriage and the next band confirms that!! **Lik**, formed in 2014 by some known faces in the Underground, will be visiting Portugal for the first time and the riffs will be coming!

MH- Hey guys, how are you? What's been happening in Lik's HQ and how's being the winter in Sweden?

L- Hi! We are all good. We are writing material for another album at the moment. The winter is in full effect here in Sweden, dark & cold like it always is. We are pretty fed up with it by now.

MH- You guys are all known faces for those into the Metal scene, as you currently play or have played in some known projects like Katatonia, Bloodbath, Mefisto or Kaamos, so how did the idea to create Lik come up? I've read it started out as a mutual love for Dismember, so since the start you had in your mind to do some Swedish Death Metal the old school way, right?

L- Yeah you basically described the start of the band. It was Tomas & myself that wanted to jam out, and so we did. We actually started off by jamming some rock-pop type thing that we thought sounded like crap to us so we turned to death metal instead. And as you described it we both have a soft spot for Dismember and others so the "blueprint" was set so to speak.

MH- Speaking of Dismember, on your EP "Sthlm Death Metal" you had Matti Kärki doing some vocals on 'Revel To Gore', so how stoked were you to work with him and how was the experience? Did Matti go to your rehearsal place to record, or was it done virtually?

L- I've known Matti for quite some time so I just asked if he was up for some guest screaming on that EP. It was as always good 'ol fun hang time and it turned out great I think. He has performed it live with us once as well, that was great fun.

MH- Even if you were all known faces, you started the band with a demo, then hunt for a label to release your album, so no cutting corners in Lik and do it the old school way, right? After your debut, your next albums came out through Metal Blade Recs, which needs no introduction, so how did you start working with them and how's been the relationship?

L- Well we did not take anything for granted so we did it they we know it basically. Nille had the contact and we got a few offers from a couple of other labels as well but we felt that Metal Blade was the perfect fit for us. Working with them has been nothing but great.

MH- "Misanthropic Breed" from 2020 is your most recent work, would you say it follows the path you have started with "Behold the Beheaded"? "Misanthropic Breed" also brings Joakim on bass duties, and it's your first one as a quartet, did that change in any way how you write or record an album? One thing that has been unchangeable is having Lawrence Mackrory behind the production desk, can we see him almost as a Lik honorary member? Eheh how's been working with him?

L- We don't follow any path in that sense. We write what we feel is right for us at the moment so to speak, but in the realms of death metal of course. No not really any changes or differences more than we got another view on things which has been nothing but great for us. Lawrence is like our fifth member we won't record anything without him. He knows us and the way we work and as individuals so it can't be better than that.

MH- You will be visiting Portugal for the first time, so any expectations to this trip to the most southwestern country of Europe? What can the Barroselas crowd expect from Lik? Last words are yours, so leave a message to all the maniacs that will gather at the SWR!!!

L- It's always exciting to play new places with Lik. The crowd can expect a Lik show the way it's supposed to be and the way we always do. Fun, energetic and crushing.

If you are a Heavy Metal fan, you probably already bumped into these guys who come from Cascais. Born in 2016, **Toxikull** have taken the Underground by its neck and haven't let go!! Prepare yourself for some neck pains when they hit the stage in Barroselas!!!

MH- Hello everyone, how is everything going? Before passing through Barroselas, you will embark on a 3-week tour with your label mates Venator, "fired up" by going around Europe doing what you probably like to do the most? A lot of people at SWR already know you, but for those people who haven't had the pleasure yet, can you introduce who the four horsemen of the apocalypse are behind the instruments in Toxikull??

Antim "The Viking" - Hey Metal Horde and Metal Defenders around the World! Starting with the troops, coming from Cascais, we are four passionate about Metal, raw music and Harmonious Melodies! I am Antim "The Viking" bassist and sometimes vocalist of Toxikull! Always accompanied by my comrades in war Lex Thunder - excellent vocalist and guitarist, Michael Blade - Guitar and Solo Master and Tommy 666 - The leader of Rhythm! Without a doubt, we live for Music! Being able to create the art we love most, knowing that someone will hear it and having the pleasure of playing it live for those who want to see it is already a dream in itself! We are extremely excited and happy to embark on another journey through Europe with our Venator colleagues and spread the word of Heavy Metal across the continent!

MH- As Toxikull, your story began in 2016 with the release of your debut album, "Black Sheep", what memories come to mind of those

beginnings and the excitement of releasing your first album? 8 years later, how do you see the path that Toxikull has followed so far? Proud of what you have already achieved and looking forward to what will come in the future?

A- It was a very interesting period, we were young, we were still discovering ourselves, both in terms of music and attitude! It was our first opportunity to showcase our music on Portuguese stages and grow as musicians and people! Our journey was very positive, always growing and attracting more and more opportunities with subsequent releases, the first tours in Portugal, Spain, the first European tour and invitations to open for bands such as Crystal Viper, Skull Fist, SDI, Exciter and Angelus Apatrida. Each of us contributed a lot to the evolution of the band, with great dedication, feeling and several hours and days wasted but always worth it with our love for art and Heavy Metal! We feel very proud of what we have already achieved, 8 years ago we had no idea that we could be where we are now, we want to continue to evolve and play in more and more places, conquer new audiences and conquer the hordes!

MH- Over the years the band has undergone a few small changes here and there, the most recent was Tommy 666 joining on the drums, where did you find him and how was his adaptation to Toxikull been? Has the way you compose changed a lot from 2016 to today, or not really?

A- We were unlucky and lucky during that time, unlucky because it was the time of Covid which we all lost time and opportunities, on the other hand lucky because we needed to find a new drummer and as it is a rare species here in Portugal we had difficulty finding one. someone who had time and energy for us! That's when we came up with the idea of Tommy 666 joining us, a long-time friend and fan of the band since the beginning we knew he played drums as a hobby. We decided to take him on and as the world was at a standstill we managed to have the necessary time for him to adapt to the group and he did so with great success and dedication! From release to release the way we compose always changes, depending on the way we feel at the time, how we are in life, and the feeling we want to convey with the release! Of course, the addition of Tommy 666 always brings another mind to the composition process.

MH- In February, your 3rd album, called "Under the Southern Light", was released through Dying Victim Prods. How does the offer to release it on this young German label come about? I've already had access to listen to this new offering, and I'd say that it seems like your most powerful album, but also your catchiest, with big ear-splitting riffs and songs that stick in your head the first time you hear it, do you agree or do you have a slightly different vision?

A- It was exactly the label we needed, very dedicated and knowledgeable about our sound style, with good promotion and distribution based in the centre of European Heavy Metal! It was our goal to bring together all the references we liked most, our experiences, emotions, fears and the dream of achieving our goals! Very inspired by the great 80s of Metal, the great ballads of Arena Rock and the beginnings of trash and speed, we wanted to create an Album that can capture the audience, both the fans who already follow us, and bring a new generation to the world of Metal!

MH- Can we see "Under the Southern Light" as another step in Toxikull's musical evolution? I think you recorded the album at Pendragon Studios with Fernando Matias, what was the experience like? In terms of lyrics, is there any kind of concept that unites the nine tracks (except the cover) on the album?

A- Yes, without a doubt, it is a sign of greater maturity and experience on our part! We had already worked with Fernando Matias during the recording of our collection of singles "Warrior's Collection", and we loved Fernando's process and dedication, so we decided to work with him again for this Album. I already knew what we wanted and since we had already worked together there was trust between everyone! The lyrics bring together personal experiences, both good and bad, our life on the road and what it's like to be a band from southern Europe. In the title song "Under the Southern Light" we talk about the difficulty that a band from southern Europe has in being able to assert themselves in the rest of the European and world panorama, but never without losing hope for what is to come!

MH- Returning to Barroselas, what expectations does it bring and what can the people expect from Toxikull? Are you going to take the opportunity to show off the new album or will there also be time for some older stuff? Last words are up to you!!!

A- Expect to see Heavy/Speed Metal full of steel, leather, energy and emotion! We will have a little bit of everything, a good

part of our new album and the best songs from our old releases, we promise it will be a party in honour of Metal! We hope to see you all on the front lines, having fun, supporting and celebrating metal at this great festival!

Arriving from Sweden **Fredag den 13:e** are no strangers to SWR as they played here in 2016!! Once again their crust Death Metal will be heard in the hallways of Barroselas!! Come and join the pit!

MH- Hi guys, how's everything? What's been happening in the Fredag den 13:e dungeon? To start this, please introduce to all of us who are the brainiacs behind the instruments in Fredag den 13:e!!

Fredag den 13:e- Olá! Fredag den 13e here from a cold, grey and windy Gothenburg. As I (Peppe, bass) am typing these words, trees are tumbling to the ground outside due to extreme winds hitting the west coast of Sweden. Besides me (Peppe) Fredag den 13e consist of G (vocals), Jacob (guitar), Stoffe (guitar) and Nicke (drums). The weather in Gothenburg during winter is a really good motivator to get the band together to create music. Theres really not that much more you can do here...

MH- For those unaware of Fredag den 13:e, can you tell us how did your journey start, which I think was in 2006? Almost twenty years have been erased, how do you see the path you guys have travelled on those almost two decades?

F- Time flies! Today the only original band members in Fredag den 13e are the two guitarists Jacob and Stoffe. Nicke joined the band soon after F13 was formed. I joined the band after "tjugohundratretton" was released and G joined the band just before recording "dystopisk utsikt". Changing members in a band can be hard and even lead to bands splitting up but we have managed to continue. I think the key to that is that the band initially never was about conquering the world with our music. The main thing was, and still is today, that we get to hang out with friends, goof around and chit-chat. We play the music that we enjoy playing and if other people like the music it's great!

MH- Punk, Crust, Grind Core have been always sub-genres where bands were more active on fighting against social injustices, government control, corruption, etc, do you think with what's happening around the world, more and more we need artists to talk about those viruses of society? Do you think we are heading for extinction, or the powerful will always keep things on edge but never tipping the scale?

F- Oh, we are definitely heading for extinction. The question is when. Also, there is the question whether there will be a total wipeout of humanity or if the collapse of the world will be a start of something new - something better? But we do what we can to make the world a better place and our (and the punk/hardcore communities) contribution is to spread knowledge about these viruses that you mention.

MH- You have just released in 2023 your fifth album, titled "Mänskliga Gränstillstånd", which can be translated into something like Human Limit States, so what did inspire you guys to write these twelve songs that ended in the album? Was the pandemic and all the shit which has been happening in the world since a good source for inspiration?

F- There's never a shortage of shit that inspire us to write music: Late-stage capitalism, racism, fascism, sexism... there are too many topics to fit here. But sure, the pandemic had a big impact forming our latest album. Many of the lyrics on the tracks is about isolation, mental illness and a society crumbling under the pressure of what the pandemic caused us. I remember thinking initially that the pandemic made people stop and think of what was really important in life and appreciate what we have. But that much infringement on our daily life created big scars and had an impact on people both physically and mentally. And post pandemic has just been a big shit show parade with a new war starting every year...

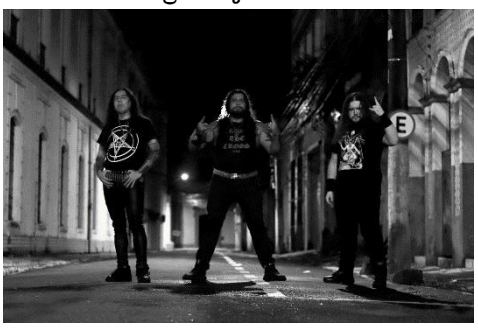
MH- When you see this new album alongside your previous ones, do you see it as a continuation of what you have been delivering so far or maybe something different? From "Under Iskalla Fanor" to "Mänskliga Gränstillstånd" how do you think your sound has changed or not changed? Would you say the Fredag den 13:e from 2024 are a more mature version with the lessons you have learned in these 18 years?

F- I wouldn't say that our sound has matured, it's just different. Fredag den 13e has gone from playing straight up d-beat hardcore to becoming a more complex sounding hardcore band in recent years. There are some common themes that run thru the Fredag den 13e evolution though. The d-beat is still prevalent. Also, we have always had one foot in rock'n'roll and still do today. But the later albums contain elements of blackish melodies and blast beats that was not that common in the band's early years. Focusing on the lyrics during these years there's not that much difference. Topics that deal with police brutality, religious poison and hopelessness recur on every album.

MH- Return to Barroselas, after your passage here in 2016, what do you recall from that year? For those that weren't here eight years ago, what can the SWR crowd expect from Fredag den 13:e? Last words are yours!!!

F- It's gonna be a blast playing Barroselas! We have wanted to comeback since we played last time. We look forward to see awesome bands, get pampered by the amazing people organizing the festival and drink a lot of beer. I hope not too much have changed since our last visit because the festival was perfect: right size, right type of bands etc. I've heard people say that it always rains during the Barroselas festival so maybe we can hope for a change in weather this year? At Barroselas we will focus on playing tracks from our new album "mänskliga gränstillstånd" and put on a high energy performance, as we try to do on all our shows. We're getting older but on stage we become kids again. Anyway, we're super stoked to come to Portugal in April. Hope to see you there!

Disgrace and Terror have been in the scene since 2001 and Thrash Death Metal is their weapon!! The Brazilian trio will be shredding the SWR stage & you can't miss it!



MH- Hello everyone, how is everything going there? Preparing yourself physically and psychologically to spend a month destroying Europe? Eheh How long has it been since you guys came to the old continent? First of all, introduce us to who are the 3 maniacs behind Disgrace and Terror and what does each one do in the band?

ROT: Hail metalheads! Firstly, thank you very much for the invitation, Disgrace and Terror today is made up of Aldyr Rod (Drums), Rot (Bass and Vocals) and Vinícius Carvalho (Guitar). Yes, we are looking forward to and prepared for another tour on the Old Continent, we were last in Europe in 2017e.v., our plan was to return in 2021e.v., but with the pandemic still going on we had to postpone this tour, so now is the time, as we are releasing our sixth studio album and the first part of this new tour will be in Europe in a different period from the other times when we went to the Old Continent in the autumn, this time we will play at important festivals such as SWR Barroselas and this It also gives us greater motivation.

MH- Disgrace and Terror has been around for 23 years, do you still remember what inspired you to create the band? What memories come to mind when you think about those beginnings or, for example, when you recorded your first album, "Shadows of Violence"? This album is almost 20 years old, how do you think it has aged?

ROT: When we formed the band in 2001, all the members had a friendship before, where we got together to listen to metal and so we decided to form a band with the characteristics of bands that we had the same taste in, basically inspired by metal from the 80s/90s. mainly Thrash Metal and some Death Metal. "Shadows of Violence" was made entirely independently, it was not easy to achieve this material, it was recorded in 2004 but was only released in 2005. This album was certainly a great achievement for us. Today we can say that "Shadows of Violence" is a classic of ours and contains the essence of Disgrace and Terror.

MH- In 2014, Disgrace and Terror underwent a small change, your original bassist left, then Rot took over the bass in addition to the vocals, and Vinicius came in on guitar, and from then on you decided to attack as a trio remembering famous bands like Venom, Motörhead or Sodom, what led you to make this decision to have one less member in the band? Would you say that your sound has also changed a little with these changes?

ROT: At the beginning of 2014, Rômulo, who was the bassist in the original lineup, decided to leave the band and shortly afterwards the guitarist who had been there since 2007 also left, on that occasion Aldyr and I decided that it was best for me to take over the bass, as , we only

needed to find a guitarist, that's when we contacted Vinicius Carvalho, our acquaintance, an exceptional musician who fit perfectly with the band and added a lot of technique and musicality to our sound, for us, this formation in Power Trio was a very wise decision, as we feel very well connected and focused in the same direction. In these 10 years with this formation, we can say that we are very united, in constant evolution and without a doubt the sound is more cohesive and much more powerful, in other words, changes for the better certainly.

MH- As I said before, you have been in the Underground for over 20 years, how do you see these 2 decades gone by? Are you proud of the career, and the steps, you have taken with Disgrace and Terror? Never turning away from the fight and staying true to your principles, right? In 20 years, many good memories have certainly accumulated, what are some of the highlights for you?

ROT: It's been almost 23 uninterrupted years in underground Metal, we have a very active trajectory, we are releasing our sixth album, we played in all regions of Brazil, we did seven tours throughout South America, we are going on our third tour in Europe, we play alongside great icons of world Metal at important festivals both in Brazil and abroad, most of the time everything is done independently and that makes us proud, because nothing comes easily, we always have to stay focused and pursue our goals. Being able to travel the world, meet headbangers and the culture of other countries, being able to showcase our sound and still have a good reception is a great satisfaction for us.

MH- Meanwhile you told me that you are working on your sixth album, what can you tell us about it now? If it already has a title, how many songs, release date, label they will release it on, etc!!! In terms of sound, can we expect a continuation of the buzz that was "Casa Nefanda"?

ROT: Yes, this will be our 6th studio album, the title is "The True Will Of Evil", it will be released in April by the Brazilian labels, Distro Roc Rec. and Metal Island Rec., it will be produced, mixed and mastered by our guitarist Vinicius Carvalho, just like our last release "Casa Nefanda", the album will contain 7 new compositions. This new material has much more elaborate songs with a more brutal sound and at the same time more technically produced.

MH- This will be your 2nd visit to Portugal, if I'm not mistaken, 1st here in Barroselas, do you have any expectations for this concert? It's going to be the start of the tour, right? High point starting at a festival, right? And what can the maniacs who attend SWR expect from Disgrace and Terror? Last words are yours!!!

ROT: In reality this will be the 3rd time in Portugal, we were in 2011 for our first time in Europe, when we played in Portimão and Guimarães at the Vimaranes Metalum Fest. In 2017 we passed through Covilhã and Porto and now in 2024 starting the European Tour in Barroselas at SWR. Our expectations are great, as we will start our tour at this important Festival that is SWR. We are preparing an insane and energetic show as we always do, however this show at SWR will have an extra energy as it is our return to the Old Continent after 6 years and because it is the first show on this important tour! Thanks again and look forward to a killer show. Get ready maniacs, the Demons of the Brazilian North are coming! Laus Satanus!!

Belgium doesn't deliver a lot of bands into the scene but when they do, usually it's an awesome one and these guys are in that category!! **Schizophrenia** was born in 2016 and since then have assaulted the scene with no rest! Now it's time for SWR Barroselas Metalfest to witness it!

MH- Hey guys, how are you? 2023 delivered almost 80 shows from Schizophrenia (you even played two shows in one day!!), a lot of countries visited, a cover versions EP, you guys been busy, right? How do you feel after all that? Ready to conquer the world (and Portugal for the first time) in 2024? Before heading into the Schizophrenia world let's start by you presenting to us who is in Schizophrenia and what each one of you do in the band?

Lorenzo- Hey man all good here! 2023 was indeed incredibly busy for us, three European tours, a crazy festival season and the release of our cover EP 'Chants of the Abyss'. We were so frustrated during COVID which

the first lockdown hit only a month after the release of our debut EP that this past year felt like we could let go of all the frustration and make up for the lost time. We were so eager to roam all the streets of Europe! It feels like a proper revenge against all those troublesome years. 2024 started a bit slower as we're concentrating now on composing but regardless it already offered us our first international show in Bahrain, middle East and some very exciting news which perhaps by the time this interview goes out will be already announces. Of course we can't wait to play our first show in beautiful Portugal! Schizophrenia has Ricky singing and playing bass, Marty and Romeo both handling lead and rhythm guitars and myself, Lorenzo, on the drums.

MH- Your story starts around 2016, when Romeo and Ricky started the band, so what lead to you two wanting to crush the world with some old school Death/Thrash Metal? How did Lorenzo and Marty join the band a year later? What do you guys remember from those early days?

Lorenzo- Ricky and Romeo both met when playing in a previous band together but felt growingly the need to play something different, a bit more extreme and violent. It eventually lead them to consider creating a new band and contacted both Marty and myself to complete the line-up. That's when the band really started. Ricky and Romeo initially tried to create Schizophrenia with the members of their previous band but rapidly had the need to create a new line up. Marty was a long time friend of both of them, regularly hanging out in their shared flat. Asking him was a no brainer to them. On the other hand I had met Ricky online some years prior when I started a band that for whatever reason did not happen. We had never met in real life but one thing let to the other. The early years was a period of intense try outs and planning. Since the start we were extremely serious about the band. We knew exactly what we wanted to achieve and where we wanted to go but we still had much to learn (and still do). We were fully concentrated on building the foundation that would enable us to grow towards the objectives we had. Interestingly though, in regards to the music itself, we didn't have any doubts. The music always came in extremely naturally, almost being the easiest part. We never overthought about it nor tried to make something that wasn't ours naturally. I think we were pretty confident with what we had.

MH- 'Recollections of the Insane', your debut album, came out in 2022, how do you think it turned out? When you see it side to side with 'Voices' what would you say are the biggest differences? Can we see it as its natural progression? How well was the album received by the fans?

Lorenzo- The whole idea of starting with an EP and not directly an album was because we first wanted to test things out and see where we stood. Surely enough right after we recorded 'Voices', though we were and still are extremely proud of it, we felt that it was missing something. It was missing a more aggressive and violent part of us, but also a more musical and elaborate part. Right away, when we started composing for the follow up album, we knew what was missing and what we wanted to add and do differently. I guess it's pretty obvious that we added some more death metal elements, but also melodies and overall more complexity in the structures. In hindsight when composing 'Voices', because we were still musically immature I guess, we really relied on easy thrash metal formulas. Shortly after, we felt that we could musically evolve, not only by adding more death metal elements but also more musicality and melodic research. In a way 'Recollections of the Insane' is indeed a natural progression, but in another way it is also breaking apart from 'Voices'. I think we really trully showed ourselves with the album. It is safe to say that the reception has been very good. It opened a lot of doors to us. Regarding the fans, those that were here since the start might have been taken aback at first. I think some were expecting a 'Voices 2'. However, it seems that once the change settled in, it only took releasing a couple singles to convince them again.

MH- One thing I love about you guys, is that even if you work with a ton of labels like Dying Victims, Redefining Darkness or Chaos Reigns, you always do your own edition, be it in CD or Vinyl, so why's that? You guys like to have a bit of control over what you put out there? How tiring/costly it is to do editions by yourselves?

Lorenzo- Indeed we take a lot of pride in being independent artists. It has been a conscious decision which we planned and discussed extensively between us. No label owns any right to our music. This means a lot of additional work for us, but it is something we felt we needed to do. I won't go over the reasons of our decision but let's say that we evaluated the pros and cons and weighted towards being

independent. However, there is a lot of passionate labels out there living up to the standard of what they were originally created for: promoting bands that need exposure and showing the world what best of metal is being produced in the shadows of underground basements. This is why since the start, we associated ourselves with multiple labels I and the guys highly respect, but only for exclusive distribution deals. Dying Victims might be my favourite label in Europe at the moment. Redefining Darkness is also doing an incredible work in North America. Not being on a label is extremely demanding, but also extremely rewarding. I think a lot of people actually downplay the amount of work required in order to achieve what we're doing. A lot of bands still believe there's much luck involved in this business. Though, as in everything, luck, or bold moves, can always help, in the end it's all down to the amount of work and intelligent planning you're willing to put in. But we're here for it and I take a lot of pleasure of doing all that work with the guys. We're also very well advised by our collaborators.

MH- Last year you have unleashed a 6-track EP of cover versions, where are included songs from bands as Slayer, Judas Priest or GBH, so what lead to that release? You wanted to showcase some of your influences and give them a bit of a schizophrenic (pun intended eheh) remaster? Are the six songs choices from all four members?

Lorenzo- Playing covers has always been deeply rooted in Schizophrenia. Since the start of the band, we have always included one in our live set list to the point where we felt, time passing, that our adaptations were becoming more and more personal and original. At first, we wanted to include one in our full length, but it didn't feel exactly right. That's when slowly the idea of recording "Chants of the Abyss", an entire cover EP, came about. Separating all originals and all covers. However, doing covers yes, but simply copying them no. We wanted to emulate the feeling we had with those covers we did live. They had to feel personal and Schizophrenia in a way. That's how you find a typical Morbid Angel like beatdown on a Judas Priest song haha. The other important reason we decided to do an entire cover EP was to pay homage to the heritage and history of extreme metal. We wanted to shine light on the bands and songs that made history and created thrash metal. This is why we included songs from death and thrash metal pioneers like Slayer, Morbid Angel and Exodus, but it is also why we decided to record two punk songs from Misfits and GBH as well as one from a NWOBHM band, Judas Priest. Punk, hardcore punk and Heavy Metal are the essence of the music we play now. All 6 songs were approved by the four of us but each of us chose a couple. I personally pushed to have some punk and hardcore punk in it.

MH- You will be visiting Portugal for the first time, so any expectations to this trip to the most southwestern country of Europe? What can the Barroselas crowd expect from Schizophrenia? Last words are yours, so leave a message to all the maniacs that will gather at the SWR!!!

Lorenzo- Oh man we can't wait to be there. We're ready to tear things apart. We have that need to deploy our energy on stage. That's the reason why we do it. Going on stage, we're more focused on the energy we can give than the production, lights and all that. We just want to share with whoever is there to witness, 45 minutes of proper aggression and energy. Hopefully that is what we deliver best! Also, more than half of the band being southerners (Italy and Greece) we have special affection for Southern countries. We can't wait to be in Portugal, eat the excellent food and hang out with everyone. Any last words? Let's just get this party going!

Death is as powerful as cryptic and has been the inspiration for a lot of bands, but I would say there are few who capture its mysteriousness as **Vircolac**!! The Irish band is playing for the 1st time in Portugal, and you don't want to miss it!! You are warned!!

MH- Hi guys, how is everything? First thing, presentations: who is behind the instruments in Vircolac? Vircolac can be translated as werewolf, so you see yourselves transforming when you play your music?

Bren: The name Vircolac is more in relation to the general transformation that occurs during playing and listening whether it is in the mood of the listener or the on-stage performance or how you feel after. Being a death metal band

then assumes a transformation to the more animal or fierce tendencies we have so we found the name really worked. The name was taken from a book the guys read before the band started which referenced Romanian folklore. Guitars - Brendan McConnell; Vocals - Darragh O Laoraighe; Drums - NH Purcell

MH- Although the band started around 2013, some of its members have a longer past in the music scene, so how did you gather as Vircolac and what lead to that creation? The will to bring a common love and to have your own band? You have made 10 years as a band, how do you see the path you have travelled so far?

Bren: Well, the band actually started without me and released the codex demo. I was living in the UK at the time, so I bought the demo and became a fan. I joined as soon as I returned to Ireland. The guys had all been doing separate projects but were in contact for years before that. It just so happened at one point they were looking for something new to do and the timelines linked up for everyone. It has been a very turbulent journey at times but for some reason the band always pulls through. It has certainly acted as an anchor for me through the trials and tribulations of normal life.

MH- This February, Dark Descent alongside Sepulchral Voices Recs, will release your second album, titled "Veneration", which comes five years after your debut "Masque", so how do you see this new one when compared with your debut? Following the same path or a completely different beast? I read somewhere that "Masque" had been recorded entirely live in studio, so did you repeat the experience in "Veneration"?

Bren: This is a very different album compared to Masque. I think overall it has a more cohesive confident sound. We didn't try to write in the opposite direction to Masque or anything like that but instead learned from previous choices and improved. We wanted more of everything, so we had to figure out how to make that possible. Masque was recorded live yes, Veneration has a live drum track and then we added all other instruments after. Standard enough approach. It did help us get a much better sound overall but still captured some of that live fire every band should have. No click tracks!

MH- Second albums, are by many seen has an important step for a band, "you put your debut out and now what?", did you feel any kind of pressure when you were writing/recording "Veneration"? Especially because "Masque" was very well received by the media and fans!!

Bren: We felt absolutely no pressure from external forces. Any pressure we felt we put it there. For example, you make a choice and think, have I gone too far, which is usually a good sign I think. After all, you have to create something new.

MH- I think image and lyric wise, Death is still the main focus in your music, at least looking at the cover or some of the song names like "Unrepentant" or "All Comes to Pass, Nothing Shall Remain", can you tell us how does Death plays a role in Vircolac's lyrics and music? Can you tell us about the idea behind the cover?

Bren: Death of course is an important subject in this type of music. But there are many branches that come from it. This album focuses more on reasons to die such as acts of defiance and rebellion or the reasons why one should be remembered after death. The topic is a deep well which is why we are so fascinated by it. The cover is a photograph of a funeral in the 1940s off the coast of Ireland on Inishmore. We found the image to be extremely moving and it seemed to fit the tone of the album perfectly. It also has an epic/tragic feel to it as well.

MH- You are debuting in Portugal in SWR Barroselas Metalfest, so any expectations? Ready to show "Veneration" to the SWR crowd or you putting in the set some older ones as well? Last words belong to you guys!!

Bren: The set will probably be half Veneration and half some older songs. You never really know what to expect at these festivals, but we are coming for your beer and sun! Cheers for the interview and we can't wait to get over there!

REDEMPTUS

Redemptus shouldn't be a new name to anyone in Portugal as they have been dropping one good album after the other!! With ten years on their backs, it is time to receive them once more in SWR!!

MH- Hello guys, how is everything? Your most recent work, the album "Blackhearted" came out in 2021, can we expect the 4th album in the near future or for now is the aim to continue playing live, after a couple of years without being able to do so? To start, and for those who don't know you, can you introduce who the three souls behind Redemptus are and what each one does in the band?

Paulo Rui- As long as the heart,

even if black, continues to beat, everything is fine here. Well, I'll start with the final part of the question... Redemptus is a trio, formed by me on vocals and bass, Marcos Martins on drums and Pedro Simões on guitar. Regarding the initial question, yes, you can expect new things soon, a lot of music has already been made, many plans are being outlined, but the release itself is certainly not yet in 2024, but certainly 25... and yes, it is also the aim to play a lot more live this year than we played last year, that's always the focus year after year, but this one will still be with "Blackhearted" as the "main character" and maybe one or two new additions here or there.

MH- Let's go to the beginning, which if I'm not mistaken, was a decade ago, right? What led you to create Redemptus and how did the band come about? 10 years, 3 albums, many stages conquered, how do you see these ten years that have passed? Do you plan on doing any kind of special concert to mark this anniversary? Or is it just another day in the life of the Redemptus?

PR- Correct, officially Redemptus has been a band since January 2014, but it was still in November 2013 that what was initially one of those "promises" lasting years and years, like, "one day we should form a band together", between Miguel Santos (our guitarist until 2018) and I, was finally fulfilled, shortly after my departure from Eak. So we just needed a drummer for us to really be a band and Marcos was the one we had in our plan when Redemptus was just a promise, we proposed the plan and he immediately got on board. 4 months later we were already recording the band's first album, with the particularity of being my first time in the studio as a bass player, as until then I had never been a bass player, had never picked up a bass, nor learned anything about bass or anything related to it. We feel that these 10 years have passed effortlessly, you know... they made sense and with them we learned a lot, we grew, we experienced the band intensely, we never stopped trying to do more, play more, share more, which took us to incredible stages, doing incredible tours here, across Europe, meeting incredible bands/people and, as you mentioned, also releasing 3 albums, also a split (with Basalt from Brazil)... all of this makes us super happy and grateful to everyone who is and was part of Redemptus during this first decade.. and we're not even halfway through hahahah! A special concert? Yes, I understand that... it might make sense... maybe... I don't know... but I know that we will see all the concerts this year as part of this special celebration.

MH- Your debut album came out a year after you formed, what memories do you have of the "We All Die the Same" writing and recording sessions? Do you think the album has aged well? From time to time you still listen to what you did in the past, or is the past behind you and you have to look forward?

PR- I ended up talking a little about this above, but beyond the challenge of recording an album with a bassist who didn't know how to play bass, "we all die the same" made sense at the time, it continues to have its importance for us, as it made us think and create our music in a way that was more felt than technical, more direct, more raw and this is something that we ended up bringing with us to this day, now fortunately not so much due to my execution limitations ahahah. But it was an album written and recorded quite quickly, with a lot of desire, carefree, quite spontaneous and completely free in terms of sound, very similar to those that followed and even live concerts continue to be seen that way. Has it aged well?... it's relative. Honestly, I know that if I listen to it now, I will definitely immediately think that this or that could be different, I think it's something inherent in making music... and yes, the past is behind us, but our present doesn't disconnect from it and continues everything has a connection/continuation from album to album, especially in what we say and what Redemptus is for us... we will always look ahead, but we always try to live more in the present, without the constraints of the past or the illusion of the future.

MH- Meanwhile, in 2021, your third work comes out, which came through a few labels, did this collaboration come from one, or several of these labels, or were you the ones who brought them together for your release? "Blackhearted", starting with the name, seems to me to be a very dark album, perhaps the darkest in your discography, which inspired you to write songs like "Swallow the Tears" (which actually seems a little more uplifting to me eheh) , "How Much Pain Can Fit in One's Chest" or "It Was Never Meant"?

PR- As I mentioned above, objectively it is the 4th work, but yes, this partnership comes naturally... all parties involved already had connections to Redemptus, even connections between themselves, for example Raging Planet is linked to all

our releases until then, which in turn had already released releases in partnership with Ring Leader and Regulator Records, both managed by people with whom we have had personal and professional connections for a long time, just like Gruesome which, although a "newcomer" in these partnerships, is also managed by people who are part of the personal and professional lives of members of the band... so it's easy to see that everyone had and still has a mutual admiration and affection, this combined with the fact that their interest in doing things together was known, it was the joining of 1+1 and it gave 4 ahahah. About "blackhearted"... once again I mention the connection/line/continuity between sound/message, if from the first album ("we all die the same") to the second, the connection was made explicitly with the sample ending of a heart stopping to beat with the initial sample of the next album of the heart being "resurrected", in this case it is even easier to understand the connection made, this time with the album titles... now if "every red heart fades to black", the result of this will be "blackhearted". I don't know if it will be the darkest, I say that because mainly in lyrical terms the "subjects" (human fragilities, stigmas, existentialism), are mostly transversal to all the albums, as my writing is generally continuous, that is, it is not I have a habit of writing lyrics specifically for this or that song or writing in a specific time frame, normally my lyrics start out as an amalgamation of ideas and/or loose phrases that are developed freely without structure until they "become" a text that could be dissected and structured in order to fit into one or even several songs in a row, hence you often find phrases/verses repeated in different songs, obviously there are exceptions, especially with ideas that emerge in the studio, but going back to the beginning, if that's the most I don't know, what I feel is that it is certainly the most raw, in a way the most direct, the most spontaneous, without a doubt the most open, the most "me for you, you for me", also the least polished and where I think you can feel that the music was made by people and not machines, with few tricks and that "live act" feeling... Redemptus has always been about vocalizing what goes inside in an explicit way, I think that although some lyrics can intentionally have several interpretations, the majority are literal, it is an unfiltered "image" of what we are, think and feel, and in that aspect this " blackhearted" was going deeper without digging too much and just "being". The inspiration for these songs you refer to is exactly there and once again the titles are quite illustrative of what is said... we all have something in common, we all know what it's like to lose, we've all swallowed tears when something that shouldn't have happened It filled our chests with pain, but we rarely managed to see something positive, be it a memory, a lesson or whatever, because we are more focused on trying to be (or appear) strong, when in reality we don't "need to be anything", we need to be us and not the image we think others may have of us. But longing is fucked up and more difficult than talking about death, is talking about what dies inside us.

MH- Return to Barroselas, after having been here in 2015, a place where you always cultivate good memories, right? How do you see how the festival has evolved over time? And what can the people who will be there on the 25th in Barroselas expect from Redemptus? Cheers and the final words are up to you!!!

PR- Without a doubt it's a pleasure for Redemptus to be part of SWR again, and yes, although we were still relatively "green" as a band at that time, the memories remained, as did the desire to return and 9 years later here we are, once again to take our storm to a festival that for me personally is special and that I have a great affection for, as I played for the first time at SWR in 2004 or 2005, still in the circus tent and this will be my 7th or 8th time as a musician (3 with Eak, 2 or 3 with Besta, now the second with Redemptus), adding another handful as part of the public, believes that the memories are many and good... Without a doubt one of the festivals that I always like to return to both for the people and for the line-up and the "healthy" atmosphere of the festival. Last words are our thanks to you for this space to share and talk a "little" about something that is as special to us as Redemptus and to everyone who took the time and had the patience to read all this, I confess that I tried not to write I really tried, believe me ahahah... but when the subject is our heart, it's easy to say a thousand and one words. Cheers, thanks and "see you in a heartbeat".

One band which has been jumping over borders, when we speak music wise, is **Bell Witch**!! The US duo just unleashed a beast of an album which you need to listen to! And take a chance and see them live as well in Barroselas!!

MH- Hi guys, how is everything? You guys prepared (physically and mentally) to spend almost two months in Europe and play around forty concerts in that time span? Have you ever spent so much time on the road?

DD- Hello! I've done a few two-month tours over the years, and they are difficult. But that's okay! I'll be finishing my master's thesis and manuscript during this one, so I'll probably be in outer space the entire time.

JS- Hey! All is well, and excited for this tour coming up. It's definitely a long one. I've been really working on a workout/stretching routine I can do from the road to make sure I stay healthy…getting old is funny.

MH- I think Bell Witch started fourteen years ago, what lead to its creation? Was the name inspired in the Bell Witch haunting legend? Your music/atmosphere is quite haunting, so it made sense, right? Weird that it took so many years for an American band to use that name, right? There was a Portuguese one in the mid 90's (which I have both demos eheh) but I don't know any coming from the US besides you guys!!

DD- The name is indeed a reference to the haunting. It's definitely surprising there aren't more bands with the name. I come across a lot of people that are familiar with the story, which makes it all the more surprising. The band originally started in the ashes of another project that myself and Adrian Guerra were involved in. The guitarist from that project, who has since passed away, quit the band and Adrian and I decided to carry on with just bass and drums. The band was quite different on the recorded material but the new songs it was writing were what ended up being Beneath the Mask and I Wait, the first two Bell Witch songs. At that time, they were one song and not two, but that's another story.

MH- What's the biggest challenge of attacking the stage as a duo? Worse even, in festivals you probably will need to play less than an hour so how do you decide what will you play? Are you able to use certain parts of the new album without sounding out of context?

DD- I find it difficult to perform new material live. Before I've grown comfortable, I find it's hard to make the bass resonate the way I want it to and I trip over that. But a few shows later I'm generally fine. It's always weird when a festival asks us to play a 30-minute set. That's barely a third of a song! But they have a rigorous schedule to follow and plenty of other bands, so I understand the situation and appreciate getting any time at all. I think all the parts of the new album translate live very well. Where they are different, I feel the live version has grown to be stronger than the recorded version.

JS- The setup and tear down can be challenging when in a rush, but luckily, we tend to have amazing crew with us that really help smooth things out. Adjusting the sets to fit specific time allotments is always an interesting thing, but I tend to really like the subtle changes we make to play slightly different sets. No matter what, we play continuous sets, and I love that aspect of the performance.

MH- Last year you guys released "Future's Shadow Part I: The Clandestine Gate", which is just one song of over 1 hour and twenty minutes, how does a beast like that gets created? In a time when a lot of what happens artistically feels like a fast-food joint, how did you think that one very long song was just what you guys needed to do? How were the reactions to the album?

DD- I would like this project to always be the antithesis of the fast-food culture our country promotes. I want to make music that takes consideration and provides depth both in its composition as well as its listening. Our last album was a similar length and there were a lot of mixed reactions to that. I think we cut off all the loose ends and nobody seems too upset about it anymore. Or if they are then perhaps, I've just stopped listening to their complaints?

JS- I feel like we are making music we want to hear. Some of my

favourite albums and songs are long. In order to fully extrapolate on ideas and themes, time is needed. In a lot of ways this project is a reflection on the use and feeling of time. If someone enjoys the music, they may lose track of time. If they do not enjoy it, time will feel like it never starts to move. Regardless of the reaction, they will feel something lasting. What is easily ingested, is easily expelled.

MH- I've read that this is just the first of a trilogy, so how far done are the other two instalments? Do you have an idea of how long it will be the trilogy? Or although having it in mind there's always space for more, maybe even an album more?

DD- The next two parts have strong outlines that were written during the same time frame as The Clandestine Gate. The second album was originally set to be the first, but other parts developed in front of different sections and the song itself sort of took control of the process. I feel confident that this same process will repeat with the second and third albums- the outlines are set but as we dig in and develop the parts more details will be made apparent, and the song's main plot line will continue to develop itself.

MH- I think this is your second time in Portugal, as you came here in 2018, if I'm not mistaken, but this time you are playing a festival instead of an ancient chapel, so any expectations? And for those unaware of Bell Witch, what can they expect from you guys? The last moment in this small chat belongs to you, have your say!!!

DD- I believe we were there in 2015 also with Monarch! from Bordeaux, FR. That time and the 2018 shows were amazing! I have fond memories of drinking a lot of delicious wine and espresso. We're very excited to come back! Jesse has spent a large amount of time in Portugal and speaks fondly of it very often.

JS- I love Portugal. My brother lived there for a period of time, so I have spent a lot of time in your beautiful country. Im very excited to play so far north! For those who haven't seen us perform since 2018, they can expect to see a much more in-depth integration of synthesizers and orchestral percussion, as well as an awesome visual accompaniment from Bobby Cochrane. I am VERY excited about my favourite pastry of all time Pão De Deus. The Portuguese pastries are the best pastries in the world in my humble, but on this subject, extremely accurate opinion.

Creators of Death Metal gems like To The Gory End or Death Shall Rise, **Cancer**, went through a big change when founding member John Walker moved to Spain!! With a revamped line-up and new songs being made, here they are in SWR!

MH- Hi guys, how are you and how's life in Madrid? So, John, how different is life in Madrid compared to the UK? So, a lot of people weren't aware of your move to Spain, so to start can you guys present yourselves (or one of you presents the band) and say who is Cancer nowadays?

Daniel Maganto: Olá! Obrigado pela entrevista! John moved to Spain around 20 years ago, so it's been a while indeed. The band's current line-up consists of John Walker (guitarist, vocalist and main songwriter), Gabriel Valcázar (drums) and me, Daniel Maganto, on bass. We are currently playing with a couple of live guitar players, and I guess that at some point we will become a quartet again.

MH- So Cancer story starts in 1987, then you guys released a trio of albums which are some of the best Death/Thrash Metal out there, so how do you feel about what you have achieved with Cancer so far? All your albums were a bit different between them, so how do you see how Cancer evolved throughout the years?

D.M: Even though I wasn't there, I also believe each of the albums has their own personality. I am also a huge fan of 'Black Faith', even though I can get why many people wouldn't agree with me, but to each their own, I guess. The members of the band were all very young when the first two albums were written and recorded so their tastes and skills grew as time moved on. 'To The Gory End' is clearly rawer and more primitive, 'Death Shall Rise' showed a more mature songwriting approach and improved production and 'The Sins of Mankind' is a thrashier and more complex record.

MH- The band called it a day in '96, then tried again between 2003 and '06, and then returned for good in 2013, why do you think you never threw the towel down completely on Cancer? You always thought there was still something you had to say with that moniker? And not let the name Cancer die?

D.M: John and Carl (the band's original drummer) felt the urge

to give the band another chance in the early 00s, whereas in 2013 the reissues of the first three albums were what stimulated the most recent reunion. In early 2022, when Carl and the original bassist Ian decided to leave the band, John knew that he still had the fire and motivation to keep the band going and it was then when he asked me if I wanted to join the group and help him find new members. Since John has always been the main writer, the band will continue alive for as long as he wants to.

MH- You came back in 2018 with 'Shadow Gripped', which got very good reviews, how stoked were you with having new music out as Cancer? That's also the first fruit of your relationship with the UK label Peaceville, so how did you sign with them?

D.M: Anders and Jonas from BLOODBATH and KATATONIA helped make the deal happen, as they were still part of the label and big fans of the band. Paul, the label manager, is also a diehard Cancer fan so it was easy to reach an agreement. For bands like us it is great to release and play new material live: we know a lot of people discovered us with our early records but we feel we can still put out relevant music unlike other bands that just cash in on their old stuff. I believe it is important to find a balance between delivering the classics from the back catalogue faithfully and showing that you can still create relevant compositions and expand your sound.

MH- This one is exclusively for some of the new guys, how do you feel to be playing some of the Cancer ageless songs like 'Into the Acid', 'Death Shall Rise' or 'Blood Bath' in front of old and new fans? Is it been a fun ride so far?

D.M: I was a fan of the band since way before joining their ranks, so it is indeed a very rewarding experience to play those songs that I have been listening to since I was a teenager. It is amazing to see how people react to all those classic riffs live!

MH- "Enter the Gates", which came out in "Peace Till Death" comp, it's the most recent track released by Cancer, so how do you feel towards the future? What's the line-up in that recording and how was it written? Are you guys working on a new release or for now you are focusing more on the live shows?

D.M: That was the first song John showed us after our first show at Maryland Deathfest in 2022. We recorded it with the current line-up plus Migueloud from WORMED, who played guitar with us from July 2022 to January this year. He also played the solo of 'Enter the Gates'. John wrote all the riffs as usual, but we worked on the arrangements together. The upcoming seventh album has been written and part of it has already been recorded by the time of this interview, so get ready to hear it very soon!

MH- This will be your first time in Barroselas, although not in Portugal, as you played here in one other festival in 2015, and also not the first time for some of the new Cancer members as they have played SWR with Wormed and some other projects, so what have they said you can expect from this new trip to Portuguese lands? Last words belong to you guys!!!

D.M: It is a great festival and it's been exactly ten years since the last time I played there with my other project ETERNAL STORM. I attended the festival last year working as crew for another band (ADRIFT) and I was blown away by how much the festival has grown and improved since my previous visits in 2012 and 2014. I just love the format: it has the perfect size, it always has great line-ups and the team behind it are both great people and superb professionals. Can't wait to see you all there very soon! CFC.

Diocletian, formed in 2004 in New Zealand, and since that day Black/Death Metal was spewed in a constant flowing. After four excellent albums, they are back this year with Ineroxable Nexus and we hope to hear some of those songs in their debut in Portugal!!

Mythical band which doesn't need a big introduction!! One of the pioneers of Grind/Death Metal, **Terrorizer** is a must see for every Metal fan!! And to add to Pete Sandoval, now Dave Vincent is back, so this is like a dream come true for Death Metal freaks!

I have heard these guys are a very energetic live show, so I will definitely not lose it!! Oh, almost forgot, I'm talking about **EntrõpiaH**, they arrive from Spain and Grind is their game!!!

MH- Greetings, how is everything going in Segovia, which is where I think you are from? What has been happening around your headquarters? Introduce us who Entropiah are and what each of you do in the band.

EntröpiaH: Hello! This is Luigi, one of the two singers of Entröpiah. It is a pleasure to answer your questions, for a moment as special as the SWR Barroselas will be! Here in Segovia everything is calm, always calm, it is a very beautiful and very small city. The right has just come out in the mayor's office, and they are a bit sons of bitches, but hey, people continue to live more or less well. Entröpiah are Kuko on drums, Hector on bass, Pit on guitar, Alber Dark on the other guitar, and Juan Dark and Luigi on vocals.

MH- You have been together for more than 2 decades, does anyone still remember how it all started? Eheh, how do you see the path you have walked so far as a band? Has it been a smooth ride or more of a roller coaster?

E- That's how it is! EntröpiaH started as a band a long time ago. I wasn't at the beginning, but Kuko Juan and Alber were, and they were some punks who aspired to be like Soziedad Alkolika or KOP, but also wanted to embrace grindcore by making some version of Napalm Death. The style was very different from what we do today, and thank goodness. Oh, and at first they wanted to call themselves Cagando Plomo, but they went a little deeper with EntröpiaH (the umlaut and the H is because there are other groups called Entropía, so they weren't very original either). The journey has been peaceful during these more than 20 years, with some more or less long breaks (especially in the pandemic) and with some leaving and entering of members in the group, always among friends and family, without major movements between us and with a great camaraderie together, essential to last so long and share so many trips ass to ass.

MH- After 2014's 'Hundida Existencia', which was your third album, you only recorded a couple of splits in 2017 and the new split that's coming out this year, so what led to this slower production? Is there a lot going on, including that shitty pandemic that froze the world for a couple of years?

E- Well yes, the pandemic was an issue, there is no doubt, but more than the viruses, the real pandemic is the human one, and the EntröpiaH have started to reproduce since 2021 and already half of the members are parents. And that affects a group more than a virus, it is clear, but the good thing is that we all continue with the desire and commitment to move forward, at a different pace, but without stopping playing and going to give concerts wherever. The 2017 Split with Test was a good excuse to tour South America (especially Brazil) with them, and the next one with the Colombians Grinding was also planned to go on tour to Colombia, but the aforementioned viral pandemics made those plans as easy to make, and the album took a little longer to come out. But nothing! We keep going even if the family grows!

MH- Speaking of that new split, can you tell us a little about it? Who shares the split with you, how many songs does it have and how did its release happen? I've read that it took a long time to come out, so when did you record those songs?

E- Yes, it took us more than 4 years to release the Split from its recording, for the reasons we have said before. We were also waiting for our brothers from Grinding to record their part, and then get distributors to help us with the editing, vinyl factory (with the increase in prices in recent years...) and so on. The truth is that we believe the result has been quite good in general: Grinding are beasts and recorded 7 great songs, and we compensated with another 7 on the other side. 7 is a good number for 15 minutes of grindcore. And the cover is the best we could have, the work of the Colombian Fischer, a fucking machine. In the end we were left with a great disc, we believe.

MH- Grind and Punk are perhaps the most interventionist musical forms, in your case, what can we

find in your lyrics? Is it a globalist vision or more identified with the country where you live? With the world going downhill the way it is, do you think it's increasingly necessary for musicians (and other artists) to have a say in the shit that's going on?

E- Certainly, commitment to lyrics has always been our hallmark from the beginning, although it is increasingly difficult for us to start writing lyrics. Not because there is no shit left to write about, but because we are increasingly lazy, and we are more comfortable in the system to criticize it. It doesn't hurt to recognize this from time to time, and look inside ourselves a little and see what we do or don't do for the planet and our life partners on it. For example, before there were 3 vegetarians in the group and now there is only one left (who wrote a lyric against the other 2, called "Vegetraitors"). We think it is okay to continue talking about everything that bothers us, even about ourselves Oh, and in general our lyrics are global, not local to our region since themes such as capitalism, religion, greed, life-destroying machine societies, murderous industries, unjust invasions and dissonances of the human mind, are things that They occur in all societies in the world.

MH- Well we have reached the end!! I guess this won't be your first concert in Portugal, but I may be wrong, but I'm sure it's your first in Barroselas, what do you expect from it? The last words are yours and we will see you at the SWR!!!! Greetings!!!

E- Well, we played in Porto a few years ago, and we are very eager to return and looking forward to it! It's going to be amazing, and we've been wanting to play on it for years, so we hope to live up to it. And we also travel, we hope all the families travel together! Va a estar deputamadre!

BOOBY TRAP

In 94 I bought the debut demo from these guys, and it was a blast!! 30 years later, I'm going to see them in Barroselas!! Prepare the stage for the **Booby Trap** invasion!!

MH- Hello everyone, how is everything going? Ok, to start this, introduce us to who are the five people who play the instruments in Booby Trap!!!

BT- Booby Trap are Pedro Junqueiro and Pedro Azevedo, vocals and guitar respectively and founders of the band, Hugo Lemos on drums, Tójó on bass and Miguel Azevedo on guitar.

MH- The genesis of Booby Trap takes place around the 90's, so who still remembers how the adventure began? After a short break the band returned in 2012 and until now has been unstoppable, what would you say has changed? Have you become more mature and see life from a different perspective?

BT- It all started as a joke in the summer of 1992, me (PJ), Azevedo and a few friends who shared the same taste for heavy music started meeting regularly on the weekends to have a little fun and make some noise , the truth is that apart from Azevedo, none of us understood anything about music, so he was the one who had the thankless job of teaching us all how to play whatever it was. Since the reunion in 2012, the process has been quite peaceful, we are much more mature, as musicians and as people, we have stable personal and professional lives and can actually dedicate ourselves to writing and playing whatever comes to mind.

MH- In the 12 years that have passed, you have added 5 albums, 1 album with covers, EP's, splits and even a live album, this one having certain particularities, which I leave to you to explain eheh!! And by the way, why "Live At MTV"? Another peculiarity is the fact that "Fuck Censorship", which came out in 2021, was recorded in 1995, can you tell us how this release came about almost 2 decades later? What was it like hearing those old songs again?

BT- It's true, we've been quite active since we got together again, luckily creativity abounds around these parts and it's been quite easy to write new music, of course it also helps that we have our own studio and can record whenever we feel like it and in addition we release all our work through Firecum Records which is my label, that is, we are not dependent on anyone to "put" a record on the street. Live at MTV was an idea that came up during confinement, there were some "live streaming" sessions taking place at Metalpoint to help the house and we happened to record ours already thinking about the possibility of a live album, hence the name "Live at MTV (Metalpoint TV)", in fact, this period of confinement was proliferating for us, not only did we release this album live but we were also busy recording

an album of covers that would end up being released under the title "The Hellzheimers". "Fuck Censorship" is nothing more, nothing less than the album we recorded in 95 but which ended up coming out in split CD format in 96 with 2 Brazilian bands with the title Mosh It Up, in reality we thought the songs on this album deserved it in themselves one edition worthy of the name and we decided, 25 years later, to release this album with its original title.

MH- Your latest bomb is called "The End of Time", which unfortunately I have to say seems to be quite up to date with what we are seeing happening around the world, would you say that the name has to do with the state of the world today? Your songs have a mix of more relaxed names like 'March of the Boobies' or 'Spank Me', to more serious things like 'Ready to Die', the title track or 'Nada Irá Mudar', so can you tell us a little about what was going through your mind when you sat down to write "The End of Time"?

BT- The lyrics reflect a little of what's in our soul, on the one hand we are good-natured and playful guys, which gives rise to more fun themes, on the other hand the reality of what surrounds us and our critical nature forces us to point some fingers at the rotten people of society who are not that few, as you say, unfortunately reality gives us plenty of reasons to write so many apocalyptic songs...

MH- What was it like working on "The End of Time"? Did the pandemic make some things rusty or was it like riding a bike again? And how did Booby Trap evolve from "Survival" to "The End of Time"?

BT- As I said before, the pandemic did not stop us, on the contrary, as we were away from the stage, we had more time to dedicate ourselves to rehearsals and writing. It was also at this time that the most recent member, Miguel Azevedo, entered our ranks, and we took advantage of this time to acclimate him to the band and obviously he also brought new blood to our writing process, the evolution in this album is mainly due to the stability of the lineup, apart from Miguel's entry, the remaining elements are more than hardened from playing together for so many years.

MH- SWR Barroselas Metalfest, I think this is your debut at the festival, correct? It's about time, right? Eheh How have you seen the fest evolve over the years and what can the people who will attend your show expect from you guys? A set centred on "The End of Time" or also with allusions to older things? Cheers and last words are up to you!!!

BT- Barroselas has become the biggest "underground" event at national level, so yes, it was imperative that we play there!! Our set, it becomes more and more complicated to choose which songs to play for a band that, like us, already has more than 100 songs released and I confess that our desire would be to play the new album in full because it is so good, but it will be a mix of songs from the new album and some classics in a 50/50 ratio so as not to disappoint our old fans. Whatever form it takes, it will be fun, heavy and always speeded. We are waiting for you all there in Barroselas, come and enjoy our show and have a cold drink with us at the end.

Finally, the German powerhouse known as **Vulture** is invading Portuguese lands!! With almost a decade on their backs and a new album just fresh out of the print, expect to be dazzled by the riffs & speed of the Teutonic sentinels!

MH- Hey guys, how are you? New album is coming out, so is 2024 going to be a year to go on the road spreading the 'Sentinels'? Let's start this by you guys presenting who are the maniacs behind Vulture, what each does in the band and what's your favourite poison when on the road?

V- Hey there! Exactly! We hope this year's gonna be as amazing as we think it's gonna be! Vulture's consisting of Gereon on Drums, Mathis on Guitar, Leo on Vocals, Andreas on bass and me on guitar as well. We've been like this pretty much since the beginning with the only exception of Gereon joining us after the first few years. Our favorite poison on the road? Don't wanna sound boring but I guess it's gonna be beer in the end! But it might depend on where we're at. In Spain f. e. it's definitely tinto de verano, haha!

MH- You have been doing this for almost a decade now, does anyone

still remembers how the journey started? What lead to the creation of Vulture? And how do you see those, almost ten years that have passed? A lot of good memories?

V- Definitely! Doesn't feel like it's almost ten years to be honest. It basically started pretty unromantic with me looking for musicians to start a new thrash/speed band, since I had left a previous band back then and still felt the urge to keep on doin this kind of music. It all went down pretty quick. Before starting to do music we actually sat down and discussed exactly what it's supposed to sound like. So more of a planning- rather than spontaneous jamming-thing. With those years behind us there's definitely a lot of great memories and barely any negative. When I think of great stuff I always think of playing and being in London, drinking beers on balconies in Athens, touring in a proper nightliner for once, creating and recording all those records... There's so much to be glad about!

MH- Every two years you guys had an album out but not 2023, but wait your horses, because you already announced the release of 'Sentinels' in April of 2024, so let's go to that one!! What can you already reveal to us about it? How many songs are on it and where did you record it?

V- It's definitely our fastest and most relentless record, I'd say and therefore also by far my favorite. We learned a lot to focus more on the chorus and the build up of each individual track and that's really helping our tracks a lot. I bet some songs and some chorusses will definitely stick with you, once you heard them, like "Where There's A Whip" or "Unhallowed & Forgotten" or the Accept-ish title track itself! In the end it's gonna be 11 tracks including two instrumentals. You should absolutely give it a spin! It's our best - no bullshit, haha!

MH- Music wise, how do you see this one compared with the previous one 'Dealin' Death'? How different was the writing of this one? On your Face page you wrote 'is going to be our fastest, sharpest and most straight-forward record 'til now', so can we expect a full-on flagellation of Heavy/Speed Metal, no prisoners taken?

V- With "Dealin" we started to reflect more on our songwriting. Having the record before "Ghastly Waves..." being a monster of endless riffs and melodies and parts and whatsoever - not in a positive way - we back then decided to break it down here and there and focus more to also write music a little more with "listeners"-ears rather than with the ears of a musician only. That helped a lot and with Sentinels we went down the road even further, making Dealin sound a bit like a transitional record even. For Sentinels we took a lil more time with the writing and did several demos, which we also produced to a certain point in order to also be able to put them on the long-term test! We were then ablet to pick the best and / or work on the other tracks even more! Feels absolutely great to be able to reflect and improve like that by the way! So yeah - new record is therefore gonna sound most forward to you, I bet! At least it does to me!

MH- After one album with High Roller Recs, you went to Metal Blade which released your last two, and this next one, so how do you feel to be in such a known and reliable label? Would you say they have been a very good home for Vulture?

V- The absolute best! We're very happy with Metal Blade and are having a great time. Work has always been super easy for us so far. It's super professional but yet leaves also a lot of room for the passion-part of a release. That's very important to us!

MH- Ok, time to go!! Thanks for having us!! Will this your first time in Portuguese lands? Any expectations for this gig? Can we expect a set based on the new album or more of a run through your discography? Final words are yours!! Leave a message to all the maniacs in Portugal!!!

V- First time! Can't wait! We'll play a lof of new tracks and also a good mix of the rest. Just got the album out! Finally, we can play those songs! Cheers!

Necrobode a name that conveys visions of bestiality & mystery but also of Black/Death metal played as raw as you can!! As Paul Ledney from Profanatica once said "this is how Black Metal should sound"!! So, abandon all hope, ye who enters the SWR hall, cause your soul is doomed!!

MH- Greetings, how is everything? You are known for creating and being involved in a million different projects, what part of your creativity would you say is represented in Necrobode? Another outlet for the riffs that

pop into your head? Do you want to introduce who will take the stage at SWR or whoever's in the audience will discover it?

Necrobode- Greetings from the underworld! In Necrobode is where I reveal my most animalistic and bestial side and the only one where you can hear me playing "almost" Death Metal. Whoever goes to SWR can discover it, we don't want to highlight who plays in Necrobode, but rather the music and what it conveys.

MH- Necrobode appeared to the world in 2018 with the demo "Metal Negro da Morte", how did this beastly project come about? Have the songs on this demo been in your head for some time or was it all very quick between starting to create and releasing it as Necrobode?

N- It was something very spontaneous, it happened without any track, composed riff or lyrics, just with a few hours in the studio scheduled, a lot of desire and a few ideas in my head, basically it was diving into the blackness of the Necrobode cult and creating without looking back.

MH- Necrobode doesn't have any presence on the web, at least that I know of, is it a way of returning to the real Underground or do you just not feel like doing that kind of work? Do you think that nowadays more time is wasted promoting bands than making decent music?

N- At the moment we already have something on the web where we only put the essentials, I think that nowadays with so many bands and an increasingly vast underground, promotion ends up being necessary but there is nothing better to promote a band than releasing an album and playing live.

MH- Since the beginning you have been with Iron Bonehead Productions, which is a label with some reputation, how did this relationship begin? They were also involved in the release of your debut album, "Sob o Feitiço do Necrobode", which came out 2 years after the demo, was the recording of this album very different from what you had done on the demo? In terms of sound, can we talk about a continuation of the demo?

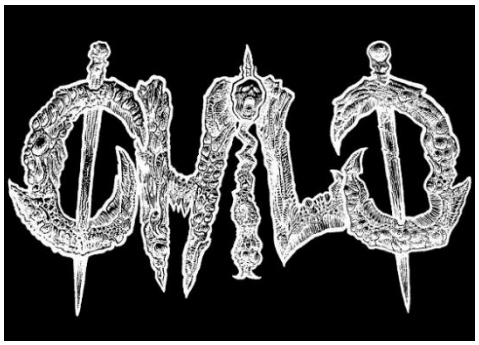
N- We sent the unmixed demo to Iron Bonehead, who immediately responded that they wanted to edit, mix and master the demo and so we continued, yes the album and the split are basically a continuation of the demo and were recorded exactly the same way.

MH- Your most recent record is from 2021, a split with the Serbian Nadsvest, what do you think of the final result of that work? Was it an idea from the labels or from the bands involved in this split? However, are there already plans to release new songs from Necrobode?

N- We received an invitation from Nadsvest, listened and agreed to do a split. We already have the next album recorded, it is a little different from what we have done so far although it maintains the same spirit, it will be a new phase for the band.

MH- Debut in Barroselas with Necrobode (for you (and other members) it's not a debut but with this project yes), are you with fire in your veins to put the fest's crowd under Necrobode's spell? The last statement is up to you!!!

N- We played with Necrobode at SWR 2018, the watchword is to melt the stage and scorch all the souls present with the fire of hell in the presence of the cult of Necrobode!



Child is maybe a strange name after you hear the brutality of these Swedish guys but like they say below "it's all about the contrast"!! So, don't expect child's play when they hit SWR full on!!

MH- Hey guys, how are you? As you seem to be scattered between Gothenburg and Stockholm, how are things in Sweden? Below you'll tell us a bit of Child's history but here start by presenting who is in Child and what each one of you do in the band? Although there are a couple of blues and pop bands under the name, Child is not the most common moniker for an Extreme band, so how did the name turn up?

C- We're all good, thanks! 2024 has a lot in store for us so we're very excited. Well as far as the rest of the world goes, things are good in Sweden. However, we cannot deny that there is tension in the air regarding our current government and the people in charge. Much like other places in the world we are seeing an increase in conservative right-wing politics and even fascistic tendencies which is both frustrating and scary. We're a quintet made up of Staffan on bass, Joakim who does vocals, Albin on drums and Per and Alex on guitars. We're very much aware

that we're not alone with this band name, but it still felt right to go with it. The reason is simple, to pick something innocent and fragile as a band name goes in stark contrast with our music. We'll leave it up to each listener to interpret it however they want. And it's short and concise.

MH- Let's go to 2015, for you to tell us how did Child's adventure begin? What lead to the creation of the band and when and how did everyone else joined? Your first ever gig (as a quintet) happened in February of 2023 opening for Wormrot, how was that experience? Why do long span of time between the idea of starting the band to finally play live and record?

C- Alex and I (Albin) were working together at the same workplace and became good friends quite fast. Both were already active in other bands but wanted to try and play together in a new band, and so we picked a genre we both loved but hadn't yet had the chance to perform. We chose grindcore as a starting point and we wanted to play fast and aggressive music. During a few years we rehearsed on and off without any strict deadline for ourselves, we weren't signed to any label either. But then we got hungry for playing live and then Joakim joined us in the fall of 2018 when we played as a trio in Stockholm for the first time. It took some more time but when Alex got to know Per and he heard about Child he was immediately interested in joining because he had played grindcore as a teenager and wanted to play more aggressive music once again. Staffan was already an old friend of myself, and Alex and he was the obvious choice as our bass player because he is a kickass musician and a great person. And there you have it! It was great, Wormrot are after all one of the most prominent modern grindcore bands and it was really cool to see them in action! The funny thing is that both Alex and Per had just the night before played a gig with Grand Cadaver in Stockholm and rushed back to Gothenburg to make this gig. Thankfully they made it with time to spare and it was really awesome to finally perform with all five members, the audience seemed satisfied. The main reason was that there wasn't enough time for us, especially for Alex who had a lot of other active band-endeavours to take care of. But in the end, I feel that it was for the best, because we got a long period of time to polish every song carefully and slice away what we didn't feel was right. So when we finally entered the studio we did so with a carefully selected and polished number of songs.

MH- Early 2023 you have released your debut album, titled "Meditations in Filth", on vinyl through Eat Heavy Records, where did you record it and how was the experience of recording your first work together? Are the songs in "Meditations in Filth" recent creations or were they created between 2015 and 2023?

C- We recorded "MIF" at Welfare Sounds in Gothenburg, Pers own studio where he works full time. We started off by making a demo of the entire album to test out different settings, get a feel for the songs together and get some time in the studio to talk through every detail of all the songs. At that time Per and Staffan had recently joined and so they weren't too familiar with my and Alex's songs yet. Per also wrote two additional tracks that made it onto MIF. The actual recording of the album was split up into two sessions, one in November 2021 when we laid down all the instrumental parts, and the other in March 2022 when Joakim recorded his vocals. For me it felt really great to finally enter the studio and immortalize the music that Alex and I had been working on for so many years. And the other guys had some great input and small - but significant - changes to add to the songs which only made the album better. All in all, it was a great recording experience. Every song apart from two of them were written between (I believe …) 2015 and 2019. Per wrote "Manic Vortex" and "Abattoir of Minds" in 2021 and we added them to the album.

MH- I've read that your have a second album on its way, so things seem to be brewing in the Child HQ, what can you tell us already about "Shitegeist"? Did you record it on the same place as your debut one? Would you say it follows, musically and lyrically, what you did in "Meditations in Filth" or do you consider it a very different beast?

C- When this interview gets out the album might also be out already, it is scheduled for release on March 29th 2024. We will be releasing it via Suicide Records, and we couldn't be happier with a follow-up to MIF than this! Absolutely, Welfare Sounds once again. It's close to home (at least for 4 of our members), Per is a true professional and has been working with this for more than twenty years and it is just an awesome studio with great atmosphere. Shitegeist is both a step away from our debut, and at the same time a fitting sibling. All of the songs were written in record time (less than seven years) and it is all new material that was written after MIF. I

would say that Shitegeist is even more aggressive and it's more of a concept album than the last one. The main theme is how our world is f*cked in all ways and each song handles a different topic, the polarization in social media, war and famine, politics and even covid. Shitegeist is a different beast, but it lacks in no way the speed and anger that we're all about.

MH- You will be visiting Portugal for the first time, if I'm not mistaken, so any expectations to this trip to the most southwestern country of Europe? What can the Barroselas crowd expect from Child? Last words are yours, so leave a message to all the maniacs that will gather in Barroselas!!!

C- We're very excited to come down! Hoping for some nice spring weather, cold beers, and cool people to meet! We have no doubt that this will be a trip to remember. Get in front and get ready to mosh, we will perform a setlist that gives no quarter!

Here's a name that almost does not need an introduction!! In 10 years, **Analepsy** have made a name for themselves, and it's always a pleasure to see their return to SWR!! There are some new faces, so go read it before they go on stage in Barroselas!! Yes???

MH- Hello everyone, how is everything going? 2023 is gone, a new year has also begun, what do you have in mind to do this year: more on the road or going into the studio? Before we start, introduce the four members of Analepsy and what each one does in the band!!!

Analepsy- Hey! Firstly, I would like to thank you for the invitation. It's a pleasure! This year our plan is something mixed between the road and preparing the next album. We have some international concerts scheduled, for example, at Obscene Extreme, we also have a tour that passes through three cities in Finland, which is a country we have never played in, a concert in Spain, among others. And at national level for now we have the huge SWR Barroselas. Our current line-up features Jacinto on bass, Calin on vocals and guitar, Leo on drums, and me (Marco) as guitarist.

MH- It seems not, but it's been a decade since the birth of Analepsy, do you feel old yet? Eheh Albums released, tours outside of Portugal, I would say that in 10 years you have already achieved a lot, but how do you see the time that has passed since Analepsy went from an idea to being a real thing? Has it been worth the effort?

A- I don't exactly feel "old", but it's kind of nostalgic to think that it's been a decade since Analepsy started. From the beginning, the goal was to make something different and music that gave us satisfaction, but the reaction from the fans from the beginning was incredible. We are very grateful for everyone's support, which makes all the effort and investment worthwhile and motivates us to continue evolving.

MH- In 2019 the band underwent a big change, leaving just you in the line-up, would you say that this somehow delayed the process you had underway with Analepsy? The fact that then we had the pandemic, couldn't have helped either, right? How do Calin and now, more recently, Léo join Analepsy?

A- The significant change in the band's lineup in 2019 certainly brought challenges and may have delayed some processes we had underway. There is no secret, the point is to maintain resilience and that is exactly what led us to the integration of Calin and Leo. It was a natural process of finding compatible, talented musicians who shared our vision and passion for music. They both bring new energy and perspectives to the band, and we're excited to continue working together to take Analepsy to new heights.

MH- When "Quiescence", the second album comes out, Analepsy are very different from those who recorded the debut album, basically just you, Marco, and Tiago who recorded the drums, are the ones on the 2 albums, would you say because of this they are 2 very different monsters? Or even with the changes can we see this as the natural progression of "Atrocities From Beyond"? Was the writing process different between the 2 albums or not?

A- The albums present distinct nuances, reflecting the band's evolution over time. "Quiescence" certainly displays a more technical approach, influenced by the current line-up. This change in style is a natural and organic evolution of the second album, remaining faithful to Analepsy's characteristic essence. The writing process for both was identical, as we found a way to facilitate online meetings for joint composition.

There are simply no longer so many regular face-to-face meetings as it is completely impossible with members from different countries.

MH- You recorded the album with Miguel Tereso at Demigod Recordings, which has been your home (and producer) since your first single recorded ten years ago, a formula that is not worth changing, right? Miguel can almost be seen as an honorary member of Analepsy, right? What was it like returning to the studio after the pandemic? Now, out of curiosity, how do Ricky Myers and Angel Ochoa from Disgorge appear in "Quiescence"?

A- Miguel is extremely professional, and many bands look for him, which shows the quality of Demigod's work. He's practically an additional member of Analepsy; We've always worked with him, and he knows our "wall of sound" better than anyone. I worked with Miguel from the beginning, and we started making music together, so it's an obvious choice. We still haven't returned to the studio after the pandemic. "Quiescence" was recorded in 2021, during this period. But we're looking forward to getting back into the studio for the next album, we're aiming for the end of this year. I've known Angel Ochoa for a few years, from concerts, and I invited him to participate. As for Ricky Myers, we always wanted to collaborate with him, as he is the lead singer of Suffocation, one of the bands that influences us the most.

MH- Returning to Barroselas, after three very successful visits here, what expectations do you have for this year? Are we going to have "Quiescence" as a priority in this year's set? Last words are up to you!!!

A- This year, the setlist will be mostly songs from "Quiescence", but we will also include some crowd favourites from "Atrocities from Beyond" and the first EP, "Dehumanization by Supremacy". Thank you, once again, for the invitation and support over all these years. See you in Barroselas!

Prepare to be crushed, to feel your bones being squished as **Krypts** will relentlessly unleash riff after riff in their first ever trip to Portugal!! Death will open a gate in SWR!!! Be there!!!

MH- Hi guys, how is everything? Below, you'll tell us a bit about Krypts's past, present and future but here start by presenting who is in Krypts and what each one of you do in the band?

K- Krypts is Pepe - Guitars, Kirka - Guitars, Hector - Drums & Pave - Bass/Vocals.

MH- Let's go to 2008, or you guys started sooner than that? You were in a past band before Krypts, so when that folded when did you three realized you wanted to form your own band? Was it the passion by Lovecraft and Death Metal that united you guys?

K- In my previous life I already heard the call of Death, but I was a poor villager in the Han dynasty so the only thing I could do was to die. Then in 2007-2008 we collectively heard the call of Death metal and decided to form a band.

MH- "Unending Degradation", your debut album hit the 10-year anniversary in 2023, how do you think the album stood against the sands of time? Would you say that it aged well like a good wine? What do you remember from the writing/recording sessions of your debut album?

K- Being our debut album, it holds immense significance for us. It has aged like a good jar of jenkem - the passage of time reveals more clearly the excrements it was created from, but inhaling its insides becomes sweeter. For us, it definitely stands on its own. The album was recorded in our practice place. The intoxicated sessions also resulted in technical mishaps like forgetting to hit record, which led to multiple takes. I also remember showing Hector pictures of paintings, telling him to capture a similar sense of atmosphere into the sound. Of course that did not really help, as he had no fucking clue what I meant in terms of sound engineering, besides always demanding more reverb and bass.

MH- Your most recent album "Cadaver Circulation" came out in 2019, in the grand scheme of your career, how do you see this third opus of yours? Are you comfortable if we speak of an evolution from album to album? Or evolution is a word that does not fit Krypt's music? Are you working on the successor of "Cadaver Circulation"?

K- In many ways "Cadaver" is our strongest release yet, but a big part of that is the natural evolution we have gone through. At least for us, each release is different, and focuses on different aspects of the Death / Doom metal framework we work with. As we start to write new

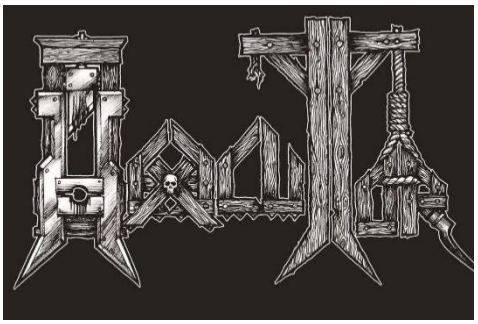
material, there has always been an element of counter attacking what we did previously. Currently we're recording a new EP, which should be out in 2025 latest.

MH- Lyrics wise, is there a concept behind 'Cadaver Circulation'? Pave, I think, is the persona behind them, so can you tell us what served as inspiration? Also, if I'm not wrong, Hector, your drummer is the one taking care of the recording process in all your albums, so how is he behind the desk? A tyrant? Eheh

K- The inspiration for 'Cadaver Circulation' came from many sources. The early visual inspiration came from nature, especially from the fractal/bifurcating shape you find in roots, veins etc. It's not a concept album, but many themes are repeated throughout the album. The album name itself could be interpreted as Samsara or literally, as some of the experiences that inspired the lyrics included facing your mental cadavers. Hector is responsible for recording and producing everything. While working with our stuff, he always ends up with a burnout and we're never fully satisfied before it happens. After the 100th time he states that he fucking never wants to listen to the album again we know it's ready.

MH- This will be your first time in Portugal, any expectations for this debut in Portuguese lands? Keen to see some of the bands with who you are sharing the stage in that weekend? What can the SWR crowd expect from Krypts?? Last words belong to you!!!

K- The roster of SWR is stacked, and we wish we had the time to stay the whole weekend. The crowd can expect a Death Doom duumvirate and we expect to drown in port wine.



I remember seeing these guys back in 2013 in Portugal and getting addicted to their Thrash Metal heavily dipped with Black Metal!! If you aren't, you should get addicted to them as well, so go see them in their SWR debut!!

MH- Hi guys, how is everything? How was 2023 for the Hexecutor gang? I know you are well known in Portuguese lands but if there's someone which is not aware of Hexecutor (he/she will soon be summoned by the left-hand path executioners) can you present to us who are the maniacs behind Hexecutor and what each does in the band??

H- Hello to you! Here S. Chainsaw Maeströr the year 2023 went well with 9 concerts including one in Germany, Holland and Spain. And a lot of composition work for our third album. Behind Hexecutor: Jey Deflagratör guitar and vocals. Putrid Von Rotten on drums. S. Chainsaw Maeströr Bass and following a change of Line up Rick of Putrefaction replaces Joey Demönömaniac on guitar.

MH- Ok, let's go back to 2011!! How did the story of Hexecutor begins? What lead you guys to create your own weapon of mass destruction? After more than a decade has passed, so how do you see so far, the story of Hexecutor? Is it being a good ride?

H- It started with Jey and Joey wanting to start a band, to create music. Knowing both, I jumped on the bandwagon, and one evening of drinking we met PVR and the infernal machine was launched. A cover and then very quickly the composition and a concert ensured, so we worked hard. We had to make sure that it's not every day that we open for Vulcano as a second concert. Ten years later we are happy to have come this far, and we didn't think we would get there.

MH- In 2020 you unleashed "Beyond Any Human Conception of Knowledge" through Dying Victim Productions, so how did you start working with Flo? The album was recorded just before Covid seized us in our homes for a couple of years, so how depressing was to release the album and then, not being able to promote it live?

H- We started working with Flo during the release of our first album, it was released for the first time by Dying Victims on vinyl. Basically, it was Kev Desecrator (Destroyer 666, Venefixion, Sepulcre) who put us in contact with him, we sent him the album telling him that we were looking to release it on vinyl, and he was there straight away, conquered! Recording of the album finished two weeks before confinement. Above all, the difficult point I would say is not having been able to do a tour to promote it more, but we made up for it at the end of confinement by playing everywhere. We had to shift everything, but we didn't have much choice. We were able to finaly organize a release party.

MH- Would you say this one is your natural progression after

your debut "Poison, Lust and Damnation"? Can we use the word evolution when talking about Hexecutor's music or you don't want to see that word related to you guys? Writing wise, how different/or similar would you say this one was, when compared to your debut?

H- We can say the word evolution, but we use the same way of working and composing. The goal was to deepen the musical identity of Hexecutor, we are not looking for simplicity with "Beyond..", the structures are more complex, the melody is more developed and a real concept takes its place. The compositions was worked on for a long time before the lyrics were also validated. There was no point in doing a Poison Bis again!

MH- Lyric wise, if I'm not mistaken, the album talks about legends, myths and the history of Brittany, where you are from, so can you tell us a bit more about some of the songs like 'Tiger of the Seven Seas', 'Ker Ys' or 'Kroez er vossen? Do you think it is important to maintain those stories and myths alive?

H- Absolutely, we want to talk about myths and legends and historical facts from Brittany, Tiger is a piece about the corsair Malouin who fought the English under Napoleon, Ker Ys is a legend which speaks of the sunken city with King Gradlon and his daughter Dahut, and Kroez Er Vossen talks about the plague personified in an old woman who crosses Brittany and spreads the disease! It is very important for us to stand out among this whole Metal scene and yes if the people who read our words, want to open books to deepen the subject we will be rather proud to learn it, the objective is really to make these Breton legends known elsewhere in France and throughout the world!

MH- Portugal is like a second home for Hexecutor, as I think this is your 7th concert in Lusitanian lands, so why do you think that exists such a strong connection between Hexecutor and Portugal? SWR Barroselas Metalfest is one of our oldest festivals, so how do you feel to be able to perform in its 24th edition? Leave a message to the ravenous fans which will be delivering their souls in Barroselas!!!

H- Yes, our seventh church will be burned in your home! There is a strong link quite simply that Portugal was the first country which allowed us to play outside our borders and thanks to the precious help of Blasphemator and his brother, also: hello to all the members of Alcoholocaust. We know the guys from Midnight Priest, Wanderer, Nagasaki Sunrise, Ravensire... well. Jey spends a lot of time there because his girlfriend is Portuguese. Personally, I'm really looking forward to playing it. The posters from year to year are incredible. We are ready to deliver a lesson in violence that you are not ready for!!! Long Live Filii Nigrantium Infernalium!

Last year we had Horna, this year we have **Sargeist**, both projects from the creative mind of Shatraug!! And both dwelling in the Black Metal camp. They are doing 25 years of career, so bow down to this mighty Finnish horde that will conquer the SWR crowd on the 26th of April!! I'm not missing it, are you??

I AM MORBID

Who doesn't know albums like "Altars of Madness", "Blessed Are The Sick" or "Covenant"? Or a band that goes by the name of Morbid Angel? No one, right? So, you also probably don't need me to tell you about **I Am Morbid,** right? Well even so, here's something on them and I hope you like it and be in the pit!! Or not, your choice!!!

MH- Hi David, how are you? 2023 just closed its curtains a couple of weeks ago, so how was it for you, personally? Last tour from I Am Morbid there was you on bass and vocals, Pete Sandoval on drums, Bill Hudson and Richie Brown on guitars, so is that formation coming to Portugal?

DV- I'm doing well, man. Just, you know, excited, we got a big year coming up. Well, it was better. I mean, it's getting better. We're slowly recovering from all the nonsense that we had to put up with, COVID and some of these other things. I'm just happy to be able to be out on the road and perform more and got the new

record coming out. And that are some promising looking festivals and touring. So, how can I complain, right? Yes, sir it is.

MH- First question is one, I'm assuming you have answered quite a few times by now but some people reading this maybe haven't seen it so I'm asking it, which is why did you think to create I Am Morbid? I've read a few answers from you and love the analogy of the separated parents and both still loving their children, in the end I would say there isn't much more than that, right?

DV- Well, I Am Morbid really is a celebration of all the material that we wrote and recorded over my personal history with the band. And, you know, I love the songs, I love the records and, thankfully the fans do as well. So, they let me know constantly and I do this for just to keep the legacy alive, quite frankly. Well, I mean of course, it's something that I've spent my whole life making music and that's what I'm gonna continue to do and as long as there's a handful of folks that are interested, then so am I. And even if there weren't, I would still be interested because this is what I do.

MH- I think last year you re-connected with Pete Sandoval, who now is playing drums in I Am Morbid, so how did it feel to re-connect with someone with who you spent quite a lot of years creating great music? Did it come as a no-brainer the invite for him to be behind the drum kit in I Am Morbid?

DV- Well, I mean, Pete's a very original and exceptional person. I think it's safe to say that nobody plays like him, nobody sounds like him. And yeah, it's actually been a couple years now, but I was very happy, to be able to reconnect and make music with him again. And seems like the fans are happy about that as well. So, you know, I think it's a win in all directions. Well, he was doing some shows opening up for another band, and they just happened to be on tour going through Texas, and I went out to the show. And I met with him, and I watched him play and he's feeling really good. He's in great shape, his playing was really, really good. And, yeah, we just started conversation. I said, "Hey, man, you want to make music together again?" And now he was up for the challenge and, well, the rest is the history. So, I'm thankful that it worked out the way that it did.

MH- Having both of you on stage playing the Morbid Angel songs is almost like going back 30 years to when you guys were doing that, so what kind of memories and feelings rush through you when you are on stage performing songs like 'God Of Emptiness' or 'Immortal Rites'? Do you also have in mind the amazing thing which is for a lot of people (me here included) that never had the chance to see that in the good old days or the ones that saw and can relive it?

DV- You know, I feel at home. I feel in my element. I feel like that, and the entire band does. Although, our 2 guitar players, were not around, for any of those sessions, but they sure have shown reference to the material. And the band sounds great. And again, I'm just happy and I'm thankful to be able to, to continue to do some of these things. Well, so to your point, a lot of fans who have grown up listening, to the band over the years, they're now bringing their kids to come to see us. Because it was something that touched them. So, there's a whole new generation of folks coming out to the shows and having a good time. And I try to meet with people as much as the schedule allows. And, I'm just hearing just wonderful positive feedback from folks that are saying essentially what you're saying, "I saw you back in the day, now, here's my kids and, I can bring them". It's a whole new generation that it opens up to the music, to which you know, music is such a universal thing that it's humbling it really is.

MH- You don't seem to slow down, playing gigs north and south with I Am Morbid, you joined Terrorizer on the stage as well, there's a new Vltimas album coming up in 2024 (right?), you released your outlaw country album (anything else coming out on that side project?) and an autobiography book a couple of years ago, so what's your secret for all this energy put into different projects?

DV- Yeah, we have reconstituted Terrorizer. I also have Vltimas. Yeah, it'll be'l I mean, we're getting very close to release it, which is in March when the full album comes out. We've released one single. There's another one that's coming out this week. I have a lot of material, I just haven't recorded it and quite frankly, it's kind of more of a hobby. I mean, I'm a metal guy, right? I've always been. Some of these other things, well, I enjoy delving into them, and it's a lot of fun, but at the end of the day my time is limited. By doing so many things, I have to just make sure that everything that I spent time on, it's going to be sort of the best thing that I can spend the time on. Well, just being driven and being excited about life. You know, there's plenty of time to sleep when we're dead. And until then, I just, keep pushing and pushing because, this is

what I do, it's who I am.

MH- Speaking of the autobiography, we can see there was a lot of change throughout your life but what would you say that stayed as a constant in all those years where you released break grounding albums with Morbid Angel to nowadays where you break conventions by releasing albums in a genre a bit different from your traditional ones What did not change in you as a man which went through these 3/4 decades?

DV- Right. So, I just think that, with each year that passes, we hopefully all learned, learn a lot about life, about being introspective. And just, trying to improve in anywhere, that can be improved. And some of that is attitude. You know, I've always had the work ethic. And it's just finding new ways to express yourself through art. Like I said, I mean, it's who I am as a person. I don't really even have a choice at this point. This is what I chose to do long, long, long, long time ago, when I was very young. And it's just a path that I'm, sometimes you're on the road and sometimes you're on a back road and sometimes you're just going through the woods, creating a new road. And I'm not afraid of any of those paths. I do what comes naturally. And I think the fans appreciate that as well.

MH- One question I can't left out is, with so many talent in I Am Morbid, have you ever thought on writing an album under that moniker? Or I Am Morbid exists exclusively to play your Morbid Angel heritage?

DV- I mean, it has been discussed. I don't have an answer but has been discussed. But as far as changing the name, I've no reason to do so. And, no, I mean, this is, the continuation, and really in a lot of ways, an evolution, of what I was able to do, you know, 35 years ago at this point.

MH- Ok, I think this is all from me!! Thank you for your time and kindness on accepting this!! You have a bit of a relationship with Portugal as your bandmate in Vltimas Rune lives there and in the live line-up you had João Duarte helping on guitar, so any expectations for this return to Portuguese soil? Not wanting to do any kind of spoiler (although the internet is full of that) can you lift the veil of what you are bringing to SWR? Last words are yours!!!

DV- Well, so it's funny, I was talking to João about it actually, and he told me that it's a really cool festival and that it should be fun. So, I'm looking forward to it. I just love what I do. I probably have the best job in the world. And I get to travel, I get to meet people, I get to play great music, I get to make music with great musicians. And yeah. I'm looking forward to everything that's coming up. Well, okay, so I'll help you with this. So, we have themed tours, but the set list includes tracks from the first 4 records. Because if I do one thing and then somebody says, "you know you didn't play this song and that song", so we have a set that It's an overall sort of celebration of everything that was at that time. Now it just so happens that being an anniversary, it gives us something to talk about. But then, there will be songs from all 4 records at the show. Yeah, man. I just want to thank you for your time, and I look forward to meeting you personally in Portugal And, I look forward to seeing all my fans and friends, and hopefully making some new ones.

nostromo

Nostromo are a Swiss band formed in 1996, released three albums and called it a day in 2005. Fast forward to 2016 and they came back from the dead, releasing a couple of EP's before unleashing their fourth album in 2022 by the name of "Bucéphale"!! Their sound is a mix of genres that go from Metalcore to Grindcore!!

Thantifaxath

Canadian mysterious project that goes by the name of **Thantifaxath** plays a very ear shattering, mind numbing Black Metal, that tricks your mind quite often. They released a couple of albums, separated almost by ten years, and I feel this is one of those, that will be very good if you are in the right state of mind!! If you aren't, then it can be a real struggle to see!!! They often talk about the listener having their own perception of their music and lyrics, so let me know yours, after they play in Barroselas!!!

SWR Barroselas Metalfest 24
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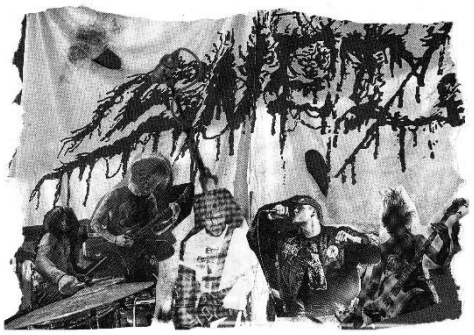
CAPELA MORTUÁRIA

Death Metal in Czech? Sign me on for it!! That and more is what **Sněť** brings to the table on their first ever travel to Portugal!! Don't lose them at the SWR!!!



MH- Hi guys, how is everything? How is life in the Sněť headquarters? Before getting to know a bit more of Sněť's story, let us start by you presenting to all of us who are the maniacs behind Sněť and what each does in the band!!!

Sněť/Hnisatel: Hey, thank you for inviting us! Sněť is a death metal band from Prague, Czechia formed in 2018. We are Řád Zdechlin - vocals, also singing for the punk rock stars Vole, Ransolič - guitar, used to play with crust metalers Morkhimmel and also his sludge metal band called Black Aspirin, Pitevník - bass, used to play with drunk battalion Hrobokop (same as me), Bahratl (same as me) and many bands as a live performer, also now forming his own death metal band. Krutorr - drums, who started to play live music when he was 13, started on punk - crust - post metal bands, ended up in Mordloch and Sněť. And me.... Hnisatel - guitar. I also play guitar in the punk/black metal band Bahratal, austrian Hagzissa and Neil Young cover band Reel Noth and the GymShark.

MH- I can see that pretty much every band member in your band also plays or played in other bands, so how did the idea of starting a Death Metal project came up? And how did you end up a quintet? You chose to sing in Czech, which I think is quite unique, so there was never a doubt to use your mother language as a vessel for your songs?

Sněť: If I remember well Ransolič told me that he wants to play old school death metal in the vein of Autopsy, Carcass, Pestilence and many more during one of our drunk nights in 2017.. Straight from the pub we phone called our former bass player Leproductor (currently Kaosquad) and after jamming some first songs in my living room, we put an advertisement, that we were looking for drummer and we found Krutorr. Řád Zdechlin was also Ransoličs idea, I was against back then haha. Well, it is easier for us to compose lyrics and form our ideas in our native language, but also we know it is unique haha.. All of our lyrics are translated on bandcamp, or in covers of records..

MH- "Mokvání V Okovech', released in 2021, was your debut album, can we start by you telling us what does the title means? How was the experience of recording the album? Did everything go smoothly? How were the reviews to your debut and how satisfied you were with it?

Sněť: Mokvání V Okovech means Oozing In Chanis, it is basically a verbal interpretation of the cover art work, which is by the way painted by our singer. For me it was the first big recording experience. We booked a small studio called Dödsmord and it took almost 12 - 14 days and it wasn't smooth at all... We had struggles with metronomes and even to play the stuff right, also we argued a lot.. I remember one situation when we were really frustrated and in some fight about some fucking guitar slide.. I drunkenly decided to go home and I smashed the door so hard that it went back and smashed my forehead, standing there like a total idiot laughing to myself. Reviews were mostly good, but I don't care much, we did our best at the moment and this is how it was and is. Despite the Corona times we had a great release party with Death Racer, Kringa and Goatcraft. I must admit that for a first full length record it is still very successful and it opened a lot of opportunities for us...

MH- Your latest release is a split 7' with Canada's Grave Infestation which came out in 2023, how did happen the chance to do this release? Where did you record that track? And how do you think the split turned out?

Sněť: We had a song done and we wanted to do a split, so we put an FB post that we aresearching for a band for a split and Grave Infestation replied to us. Simply like that.. We recorded it live as a whole band in Golden Hive studios. Best about this split is that we moved from Blood Harvest to Me Saco Un Ojo Records and also that we met accualy Grave Infestation guys in Mexico, when we shared a stage on Total Death Over Mexico.. But it is not a newest thing, we released now a split with Danish nasty band called Sequestrum, which will be out soon via Extremely Rotten label and Noxious Ruin Magazine, check the shit out!

MH- For a recent band you have worked already with a ton of different labels like Burning Coffin, Blood Harvest, Headsplit Recs or Me Saco Un Ojo (Hail Jesus!!), how's been the experience? Would you say with more people involved there's a bigger chance for Sněť's to enter people's houses?

Sněť: .. and Filth Junkies records, and Lycanthropic chants haha. Mostly the labels asked us to work with them and mostly it was great and we are grateful for this. We are really happy now with Jesus and Me Saco..

MH- - Ok, time to go!! Thanks for having us!! Will this your first time in Portuguese lands? Any expectations for this gig? What can the SWR crowd expect from Sněť? Final words are yours!! Leave a message to all the maniacs in Portugal!!!

Sněť: I guess for all of us it will be the first time and we are looking forward to do it! We will be driving for 3 days from Prague, so you can expect tired, sweaty, drained, drunk faces, but also wilderness, frustration and rage, so better be prepared! See you there on Saturday 23.30. Listen to Morbid Angel and die!

Hailing from the depths of Portugal, **Els Focs Negres** is the gathering of some known faces of the Portuguese scene!! When you see them you'll realize where they also play!! I've left some of the rants from El Monsenhor in its original language because they will lose its sense if translated into other language!!

MH- Hello everyone, how is everything going? This year you already have a few concerts scheduled, with the album out last year, this year will you be on the road a little more or will Els Focs Negres never be a band that plays a lot live? Do you want to present the five people that regurgitate the music of Els Focs Negres or not?

Monsenhor- We will never be a band that plays at baptisms, first and fifth communions. Pigs to pearls. The names of those who play in the band are indifferent: you don't even have time. neither space nor leather to handle our dose (translate this into northern Catalan and island Catalan).

Hugo C.- We don't always want to play concerts, we will play wherever and whenever we feel like it, especially because banality and mediocrity are very ugly defects!

MH- The band appears in 2019, how did you two get together and what led you to create Els Focs Negres? If we think about it, most bands sing in a language that is not originally theirs, but what led you to specifically choose Catalan to express yourself in Els Focs Negres? Just because you could?

M- "Isto começou em 2018, segundo o calendário católico em vigor, isto é, o calendário escremencial em vigor, para fazermos HEAVY METAL sem merdas nem merdinhas do género: teclados melodiosos, vozes femininas angelicais, gorros, máscaras, bonés e merdas plásticas. Nós criamos pela mesma razão que muita gente não cria pívia nenhuma: NADA. Somos outra raça, outra espécie. Somos extra-terrestres. Estamo-nos a cagar para vocês e para as vossas convenções e convencionalismos. O catalão, bem, MAS PORQUE RAIO DE MERDA DO CARALHO DA VOSSA PUTA DE INTELIGÊNCIA DE BARATAS não se lembram de perguntar aos 99 por cento de bandas medíocres que cantam em inglês e tocam em festivais como Barroselas PORQUE CANTAM EM INGLÊS?"

HC- Yes, we started 2018 years, after Christ was born, and because we felt like making Heavy Metal, dirty, hard, genuine and honest, in this world of fake sheep!

MH- Do you think the world was ready for your debut in 2020, or do you just want to see the world burn and that's why you wrote the album? Your music is all born in Purgatório, right? Do you have any idea of the amount of sulphur and alcohol that was used to create the six songs on the debut?

M- "Sim, eu quero mesmo ver o mundo a arder, ainda que já esteja a arder há algum tempo.... Gajas a arder, exércitos a arder, comícios a arder, bandeiras a arder (TODAS), bebés em hospitais (os soldados do futuro: quanto antes morrerem, melhor), cães, cadelas, gatinhos fofinhos, todo esse monte de esterco a arder como o caralho de Alá em Jesus. O Cristo Rei de Almada a enfiar as obras completas de Santo Agostinho e de Santo Tomás e ainda o sr- Dr. Oliveira Salazar, tudo a ser transformado em necro-supositório e entrar no anal do dr. Cunhal, ou em técnicos doutores do Instituto Superior de Agronomia (BATATAS OF DEATH)."

HC- The world is already doomed to failure… for me, if all of humanity burns down, not much will be lost… Purgatório is our home and "medronho" is our water!

MH- Last year your 2nd album was released, "Martiris Carnivors: Himnes Per a un Nou Apocalipsi", can we talk about a continuation and progression when compared to your debut? Was it written/recorded in the same way, or did you use different processes in this second full-length?

HC- The composition rehearsals for this album took place in Purgatório, early in the morning and most of them were washed down with "medronho" and coffee! The first album already had some songs written, but this second album was composed entirely in the rehearsal room with blood, sweat and "medronho". Black fire riffs, make Purgatório songs!

M- "Putas do caralho. O mundo é uma merda, incluídos vocês e ainda todas as actividades humanas, canídeas e agropecuárias. Adoro pessoas que choram por cães aleijados numa pata a comerem bitoques de alheira ao mesmo tempo. Humanidade cretiníssima."

MH- Debut in Barroselas for Els Focs Negres, ready for another ritual of formication, cremation and other words ending in 'tion? This in English will sound like shit! Last blasphemies are yours!

HC- In Barroselas you can expect a Heavy Metal ritual, evil, dirty, rotten and macabre! An authentic bestial musical fornication!!! A world without threshing floor or edge, closer to the edge!

M- A world that sees "football" as if it were something normal is always prepared for the greatest atrocities. The degree of stupidity, imbecility and mental retardation is unlimited. The best thing will always be, and in any district of the "nation", to DIE.

The Earth will tremble when the Italians **Hierophant** arise on the SWR stage!! Feel the power of the death siege in the gateway to the Abyss!!! Embrace it full on!!!

MH- Greetings from the sewers of London, how are you guys? 2023 closed off a couple of weeks ago so before getting into 2024, can you tell us how was 2023 for Hierophant? Before we go down the path of knowledge, can you let us know who are the interpreters behind Hierophant and what each does in the cult?

Hierophant- 2023 was just the greatest year that we had as a band so far. We played countless shows throughout Europe, and we had the privilege to hit the most prestigious stages a metal band could dream of (Hellfest, MetalDays, Rockstadt, In Flammen, PartySan…). Hierophant is a creature made out of 3 people sharing the same vision on how music and attitude should be as a band.

MH- I've read you guys are not fans of discussing Hierophant's past, so instead of talking about that, can you tell us how the three of you found each other? And what does it mean to you guys to be Hierophant?

H- L.G. is the only person from the old lineup, when the band was playing a different genre. When I (F.C.) joined the band back in 2017, it was crystal clear where we wanted to bring the band, and we took the path that lead us to the Death Siege album. G.M. joined the band when we wanted to extend the lineup to a 4-piece.

MH- So let's dive into "Death Siege", which came out in 2022!! "Death Siege", in my opinion, is definitely Hierophant's darkest and brutal album, would you agree? Is there a concept which connects the ten songs which make "Death Siege" or each song follows its own path?

H- I would definitely agree. More than a concept, I'd describe is as a shared feel and sentiment we had during the songwriting process. We wanted to explore the concept falling into the abyss of Chaos, and see how doing so would have affected our sound. If you read the lyrics while listening to the album, you can feel the ominous and gloomy atmosphere you are hunted by.

MH- Since I think the album was written during that shitty pandemic which 'sieged' the world for a couple of years, would you say that situation influenced the writing of it? How difficult it was for you guys to write under those conditions?

H- It was difficult indeed, as our country (Italy) adopted one of the toughest restrictions during that period. We were forced to work remotely, which is something we never experienced before. Once we figured out the process, it was an acceptable compromise - not that we liked it - to make things work and have it done.

MH- In the meantime you have announced that your show in Hellfest in 2023 was captured and now will be released by Dusktone in vinyl and CD becoming your first ever live album, what do you remember from

that show? Is the live stage the place where we can see the rawer face of Hierophant?

H- Hierophant is a band that just can't exist without playing shows. That's why we waited that long to release Death Siege after the whole pandemic situation was done, otherwise we couldn't have taken advantage of the momentum from the album release. Short answer is yes, Hierophant is a band that shows its full potential on stage.

MH- Next April you will be present in the SWR Barroselas Metalfest, is this your first trip to Portugal? What can the SWR crowd expect from Hierophant? A full-on, take no prisoners, destructive set? Last words are for you to deliver!!

H- It's the first Portugal show since I joined the band back in 2017 (the band played Lisbon before on tour with Mutilation Rites in 2015). The SWR crowd can expect a savage and wild set, as we're thrilled to bring the Death Siege over Portugal for the first time. Fire will rise!

Spanish Death Metal stalwarts **Aposento** came back from the dead in 2012 and haven't slowed down since!! Now, it's time for SWR to witness their power & resilience!!

MH- Greetings, how is everything going in Logroño? Ready for 2024? New album, some concerts already announced, do you expect this to be a good year for Aposento? To start, can you introduce us to who the old school Death Metal maniacs behind Aposento are and what each one does in the band?

Manolo- Hey, here we are in the middle of writing the new album, which will be recorded at the end of February, we already have some closed dates, but announced so far, the one that precedes this interview at the great SWR festival and in July we will go to another great festival the Obscene Extreme in the Czech Republic, so as you say it is going to be a good year for the band, at the moment it is me (Manolo) on guitar, Manu Reyes on the other guitar, Pablo Vazquez on Bass, Raul Ceballos on drums and Carlos Tenor on vocals.

MH- The story of Aposento began three decades ago in 1990, what memories come to mind when remembering those first years of your history? After two demos and an EP, released on CD, in 1997, the band broke up. What led to that breakup? Looking at the line-up there were a lot of changes, do you think that was the main reason why you thought enough was enough?

M- Well, the beginnings were harder since it was much more difficult to promote the band, we had very good memories since we toured all of Spain and played with great bands like Death, Cannibal Corpse etc... which, as you say, after several changes and inconveniences between us it was difficult to move forward so the band's activity stopped in 1997, until our return in 2012.

MH- In 2012 Aposento returns from the dead, what led to that return? Did you feel that the story was left unfinished? Do you think that if you didn't have all those problems with the line-up your story could be very different?

M- Well, the return was made when the main components of the time met and after many years without doing anything or maintaining a relationship with some ideas and greater maturity, we decided to get almost the entire original group back together. Yes, the story of Aposento would have been different if it had not had all these changes, but we will never know.

MH- Since that return you have been 'on-fire', three albums in six years, what did you feel when you saw your debut released? You have been working with Xtreem Music, a well-known label worldwide run by an old school Death Metal maniac like yourselves, did that have any bearing when deciding who you would release the album with? What has it been like working with Xtreem?

M- Well, when we returned we already released an MCD titled "Retorno a la Muerte", our first full-length was something very gratifying for us and even more so being released by Xtreem Music, with which we have a very close relationship, Dave is a pleasure to work with, he is a great professional and He knows what he is doing, he has been committed to it all his life, so we are very comfortable and we will continue as long as we are active.

MH- I read that you have a new album practically written, how excited are you about the new songs? Do you have an idea when the album will be out? Would you say that this new one follows what you have done in your previous works?

M- Well, if it is ready to be released, we hope it doesn't take long to see the light, we are still in the same old school vein and we are very excited to be able to present some songs at the

next concerts.

MH- Well we have reached the end!! This is not your first time in Portugal, but I am sure it is the first in Barroselas, what do you expect from it? The last words are yours and we will see you at the SWR!!!! Greetings!!!

M- Yes, I think it is the Seventh time that we return to Portugal, among other festivals we have participated in Mangualde hard metal fest, Black box fest, sebadelhe… Viseu Rock fest… and now we have the enormous pleasure, and we are more than grateful to be able to be at the SWR and return to Portugal since we love it. Thank you very much for giving us your time and dedicating a few lines to Aposento, see you at the Barroselas, a hug to you and all the people who make it possible to continue with our dream of making death metal.

If you want your musical horizon to expand, look no further as UK band **Conjurer** will be happy to oblige!! Their 2022 album "Pathos" is a beast, and they are coming to Portugal to show it and a bit more!! Tremble you punny humans!!!

MH- Hey guys, how are you? What's been happening in Conjurer's HQ? Below, you'll tell us a bit about Conjurer's past, present and future but here start by presenting who is in Conjurer and what each one of you do in the band?

Conjurer- Hiya. So Conjurer consists of me (Dani - guitars and vocals), Brady (guitar and vocals), Conor (bass), and Noah (drums). Flattering of you to think we have a HQ, but what we've mainly been getting up to is writing a new album. We started actively working on it in winter 2022 and it's been a good and steady process since then, and we're a lot closer to finishing it than we expected.

MH- You guys are doing a full decade this year, how do you see the evolution of Conjurer as a band, and you guys as musicians, from those first rehearsals to nowadays? Are you guys satisfied with what you have achieved so far and looking forward to the future?

C- To say that we've achieved more than we ever expected is both accurate and a huge understatement. When Brady and I formed the band 10 years ago there was no MO other than "let's write cool, heavy music". We'd both been in metal bands before and knew each other from the local scene but when we got together to write, we were essentially bandmates before we were friends. Those sessions where we'd hole up in his mum's basement, gorging on takeaways and swapping band recommendations, were as much a breeding ground for our songs as they were for our friendship. After eventually seeking out a drummer (Jan Krause) and bassist (Andy Price) and taking our first steps in playing the local circuit in 2015, we started to realise that 1) it was a blast playing shows together, and 2) people were paying attention. We never expected anyone to, we obviously liked our music but the idea that anyone else would care was kind of beyond us. We were just doing it for the fun of it, but then people started sort of bigging us up and it was a strange feeling. Over the next 4 years we played more and more shows, recorded our first EP, got signed to a record label, played even more shows, wrote more songs, recorded an album, had a line-up change, toured America twice… All of a sudden things had gotten way out of hand (in a good way!) Publications we'd been paying attention to since we were kids were asking to speak to us, review us, we were getting slots at venues we'd been frequenting for years as punters, and we just kept getting these insane offers to tour different countries, play festivals across Europe; things just kept growing and growing and it didn't seem like there was any sign of stopping. And then boom, COVID hit. It was only then that we had the time to fully focus on writing a new album, and as much as we didn't want the pandemic to encroach on the music in any way, it was kind of impossible for it not to affect the end result. We delved into darker places than before, both in terms of subject matter and how the band was feeling during that time, but ultimately we came out of it with a sense of pride that we'd overcome all these obstacles that were thrown at us and become what we felt was a better band because of it. It was the first time it really dawned on us that we weren't just a local band that got lucky, we were an established band with a vision, a goal, and a want to push forward in every aspect of what we do. And here we are, another album and line-up change later, venturing

further across the globe than before, and we're nearing completion of our 3rd album. It's felt like it's all moved so fast yet we've experienced so much that it's hard to say we feel like the same people anymore (again, in a good way). I'm aware that at any moment everything could come to a screeching halt but while that ball is still rolling I'm gonna cherish it as long as I can, and I'm eager to see where things go from here. Band is fun.

MH- "Pathos", your second album, released in 2022, is the first fruit from your new relationship with Nuclear Blast, how did you guys start to work with them and how's that been so far? They are a very big label in the Metal world, so did you feel that more doors opened for Conjurer after the release of "Pathos"?

C- Ultimately for us, our musical freedom has always been our main goal, and Nuclear Blast have been so supportive of that from day one. Monte Conner heard the first record and was on board from then - it took a few years to work out what we were going to do for album 2 but the partnership came together naturally by the end. I think that we have had no interest in using anyone to 'open doors' for us because I think you really have to be aiming for a more marketable sound for that approach to work, it's not something we're interested in. We will continue to make music that excites us, and I have no idea what that will sound like until it happens.

MH- "Pathos" arrived four years after your debut "Mire", how do you see this new offering when you put it besides its older sibling? Is "Pathos" the natural progression after that first embryo which was "Mire"? Writing wise, was it a very different affair to write "Pathos"?

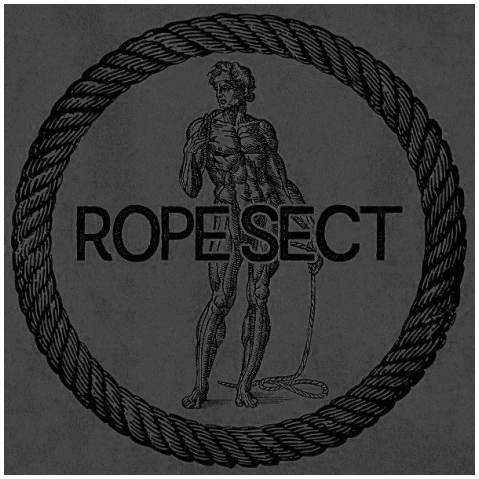
C- Yeah, 'Pathos' definitely felt like a natural progression for us, but I suppose if it didn't feel natural we wouldn't have put it out. I feel like we all have a strong sense of what's "right" for us, by which I mean we know we want to push the boundaries of what we can do but at the same time not go so left-field that we lose our identity or integrity. Writing 'Pathos' was a different affair to how we wrote 'Mire', not only because of the state the world was in at the time, but because we knew it wasn't gonna be a case of writing 'Mire, Part 2'. We were proud of that album but there was no way we were gonna capitalise on it and do the same thing again just because it went down well the first time. We wanted to explore different territories, expand our scope and palette, and what happened was we dug deep into the headspaces we were in and came out with something far grimmer and more honest than I think we realised. 'Mire' felt like what it was: a bunch of mates getting together and writing what we felt was cool music. 'Pathos' felt like a purging.

MH- 2023 seems to have been a very busy year for you guys, several tours throughout the UK, which included a headliner, one supporting Carcass, you toured with Gojira and Nostromo throughout Europe… So it seems that after a couple of years slowed down due to the pandemic, things seem to be on a roll for Conjurer? What kind of difficulties did Brexit bring to your touring life?

C- I think with the way the world has been since 2020, it's easy to lose sight of all that we've done - some of the biggest and best shows of our career have come off the back of this record so yeah, it's not outrageous to say we've been on a roll…however, that's just not how we try to view things. We try to take things one show at a time, be thankful for what we are able to achieve, and continue to show up and kill it. Brexit has been a real bastard though, especially on the logistics side of things - more expenses, more delays, more paperwork at every turn. It has just made being in a band harder and less financially viable.

MH- You will be visiting Portugal for the first time, what can the Barroselas crowd expect from Conjurer? Last words are yours,!!!

C- We will play a very heavy rock show and then drink the festival dry of soda.



Rope Sect from Germany are one of those rare bands which music critics don't seem to be able to pin-point their style, Some call it Death Punk, others Goth Rock, maybe Gloom Rock? If I can give you one advice is: do not miss them and judge it by yourself!!!

MH- Greetings to the Sect, how are you? Since the beginning you have stripped your music/art from faces or names, and kept things as simple as they are: 'here's some music, art, thoughts, enjoy them', do you think music, and art in its whole, would be

better enjoyed if it always came from anonymous donors? No prejudice, no bias, no kissing asses? How difficult is to maintain that side of the project when you play live?

Rope Sect- Hi, we are fine, thank you! No, I wouldn't generalise and say that art should come from anonymous sources because it merely is a personal decision and everyone should know best about their work's intentions and how to portrait their creations. Some people like to connect, express or weave themselves, their backgrounds, personal lives etc. directly with their art and others rather like to keep these aspects for themselves and only share the artistic core. It's an individual approach and I have chosen this stripped-down path for Rope Sect. I think it's not big a secret that we do not like to appear online and rather keep our privacy which is the main challenge when playing live. It's not that we have to hide something or aim to create mystery, people sometimes mistake privacy for secrecy, but especially I simply dislike that playing live for the present audience equals appearing online on photos and videos and that this could ultimately make you doubt or think about playing live at all. It seems that events didn't happen when they have not been shared in pictures, stories and whatnot.

MH- How did Rope Sect go from being an idea to be a reality? Was there like a thread which you started pulling and it started evolving into what we have being witnesses? Speaking of evolution, can we speak of that when looking into Rope Sect's path so far? And talking of path's, was there one in your mind when things started? Or every step reveals itself after the last one given?

RS- There has never been a master plan. Things have evolved naturally; you just go from an initial thought and then gradually develop your ideas until everything feels right, musically and conceptually. I like working with concepts and once you've found a common thread a lot of doors open to explore and expand them. It's not much different from any other artist, I guess. The key is inspiration and where it takes you.

MH- People have been baffled by your sound, so all reviews I've read struggle to keep you inside a box of a determined sub-genre, why do you think that us, humans, need that comfort of having everything nicely tagged into something? Would you say that the music that comes out in your releases reflects the different influences., and moods, in the Sect?

RS- People often look for something familiar or some kind of relation to their preferences, which is understandable. For labels and bands it might be necessary to categorise the music in the flood of new releases every day. I get that putting everything into boxed helps control the chaos and might simplify or even determine your decision to check out a new release/band or not. However, personally I don't care what tags people use to describe our music; it doesn't matter when it touches you. I think we've been put into all sorts of genre boxes and I know that we do have quite a wide range of listeners from different "scenes" and backgrounds which is great and mirrors our own reality as well. It is about an emotional connection to the art and that should have no boundaries. We listen to different types of music and have individual preferences ourselves, which might not all necessarily reflect in our releases, but we're united in the passion for music.

MH- The rope is an essential symbol in your artworks, around a guy's head in your first EP and 'The Great Flood' album or being revered in 'Proskynesis', can we see the rope as a metaphor for what bounds us together as a civilization, or for what keep's us bound and captivate? Or as with any good story/book, it's up to the listener/reader to make its mind on what it means?

RS- The rope is the golden thread that runs through the whole project and the longer it exits, the more aspects and meanings it carries. I'm not a huge fan of explaining these things in detail but within the concept the rope basically symbolises the sect's cohesion and its biggest fear at the same time, like a Janus-faced icon that swings between life and death. You live and die by the rope. Also, and you're right with that, it goes beyond the sect, showing our dependency or subjection to events and development you can't control, especially when looking at the world and its development in recent years. Sometimes it feels that you watch everything catching fire and the only thing you can do is embrace it and trying to withdraw into your own realm.

MH- SWR Barroselas is a festival more connected to the extreme side of Metal, although every year they present bands that erase the borders of that extreme, more, this will be your first ever concert in Portugal, so what kind of expectations do you have? If any, of course!! Final words are for the Sect!!!

RS- Well, it's not the first time and by now we already are quite used to being the "sheep" among the wolves, but this has never turned out to be a negative experience so far. In fact, people at festivals with mainly extreme metal bands often come to us and say how much they enjoyed the refreshing change and end up buying some merchandise. As I mentioned before, we don't care about fitting it somewhere as long as the audience keeps an open mind and feels a connection to the music. Personally, I have a special connection to Portugal, so we're looking forward to playing the first time there while not really having any specific expectations apart from a good time, no flight troubles and hopefully some Alvarinho. Muito obrigado!

All my countrymates have been saying wonderful things about these guys, so I for sure am not going to miss them!! You shouldn't as well because **Capela Mortuária** are going to destroy Barroselas!!

MH- Hello everyone, how is everything going? "Monstro" released, time to step on stages in 2024, right? To start this calmly, please introduce to anyone who takes the trouble to read this who are the five monsters behind the instruments in Capela Mortuária (Mortuary Chapel in Portuguese) and why such an interesting name?

CM- Hello, and first of all, thank you very much to Metal Horde Zine for giving us this airtime and helping us promote our work! Well, yes, sir, "Monstro" was released in September '23 and we've already had the opportunity to present it from the north to the south of the country, with a few visits to Galicia in between, but in 2024 it will (and it's being) the culmination of the work invested in the album, with concerts at the best national festivals and recognition for a job well done. But back to your question, the current Capela quintet are guitarists Julinho and Leo, bassist Maria Rita do Ouro, drummer Jordi and JC on vocals. Regarding the "interesting" name, I will try not to romanticize the story too much, but there was a phase, in the early days of the still unnamed band, when we rehearsed in the same building as the Salamonde Mortuary Chapel, in a room graciously provided by the then village priest, Father Martinho, to whom we leave a hug. When we had the habit, at the end of rehearsals, of crossing half a village to the tavern to have a few drinks, our fellow countrymen nicknamed us Capela Mortuária and, in the end, relieved us of the responsibility of choosing our own name.

MH- How and when does this adventure called Capela Mortuária begin? You are from Braga, but not originally, right? I already had this doubt with Vai-te Foder, so let's see if you can clear it up, after all, what is the Poço that we hear so much about when we talk about some bands from Braga?

CM- We got together in Salamonde, a village in Vieira do Minho, Braga, and at the time we barely knew how to play the instruments, Julinho and the then guitarist Pedro had recently bought the guitars and Jordi didn't even know how to assemble the drums yet... but what are the chances of 3 metalheads coming together in a Minho village? It had to become a band. After a few months of "rehearsals" as a trio, one of the friends who appeared regularly was Leo, who at the time was already playing some guitar and had the same taste for metal as the other 3, and like no band (Maiden forgive me) needs 3 guitarists, of course Leo bought a bass to join the gang. We continued as a village band just enjoying playing covers and such for a while, but it was when we moved the band to Braga and met JC that the scene really moved forward. We still played a couple of concerts with this line-up, but soon Leo had to leave, and Rita took the reins of the bass, thus leaving the line-up that recorded and composed most of the "Ossadas" EP. We are a band based in Braga, but with Salamonde origins and heart. In relation to Poço, it is a question that in a way you have already answered yourself, Poço is Braga, Braga is Poço. There are shared experiences, influences from a city that are reflected in the sounds of Braga's underground, an entire ecosystem of bands and artists who, in the most diverse styles, drink from the same source. This is our vision, certainly Vai-te Foder would have another when they coined "Poço".

MH- You started this journey in 2019 with the EP "Ossadas", how was the experience of recording

this first work? Just after releasing the EP, the world basically stopped because of the pandemic, how annoying was it for you not to be able to promote your first work as it should be? Or did staying closed help you write the beast that followed it?

CM- Recording "Ossadas" was incredible and exactly what we needed. Arriving in 2019, we had a series of songs written between 2015 and 2018, which we played live, but were not recorded. We decided to compile them all into an EP, and so we went to I Scream Studios for the first time, to learn how to work in a studio context. We released our first work, which was also very positive for us to be able to promote the band a little more without just being live. As you said, shortly after the EP came out the pandemic hit and we were unable to play, but what happened was that it gave us time to work on new material. As until then we hadn't played anything other than "Ossadas", it wasn't such a strong blow, in fact all the concerts we've given since the end of the pandemic have been aimed at "Monstro", even before the songs were finished\recorded, a sign that we were not left with "Ossadas" songs stuck due to the pandemic.

MH- This beast came out in September last year and is called "Monstro", which was released by Larvae Recs in September last year, you had already worked with them on the release of "Ossadas" on tape, it was natural to have them as partners again, right? I think you also returned to I Scream Studios where you had recorded the EP, there it is, in a formula that is fixed, one does not change, correct? How was the experience this time?

CM- The release of "Ossadas" on tape ended up not happening because of the pandemic, but the contact and friendship remained since then, it was our first contact when the album was being recorded, and we are very pleased to have "Monstro" released by Larvae, which helped us a lot both in promoting the album and in participating in events with the Larvae seal and beyond. In relation to I Scream Studios, it was the most obvious choice. In addition to the friendship with Agapito, the Capela - I Scream connection goes back to "Ossadas", and it was very gratifying to watch the growth of the band and the studio culminate in this album. We feel that the compositions are much better, and that the production of the album has also improved a lot, it is a partnership where we were and are always learning together, we work very well with each other and always in a very fun environment, and we feel that the results are "in sight".

MH- The band underwent a slight change in 2022 with Pedro's departure and Leonardo's return (he gained some strings along the way), this changed the plans you had or because you already knew him, it was just to deal a new game and let's grind some more? How do you see this "Monstro" when you put him next to "Ossadas"? Another step towards the abyss?

CM- It's true, we usually say that Leo was promoted, and his incorporation was very easy as we have always remained friends, it was just a matter of learning the tracks and adding his personal touches, and we quickly moved on. We see "Monstro" as the natural successor to the still immature "Ossadas", if at the beginning we were still looking for the sound that worked best for us as a collective, on this album we feel that we managed to find our sound, both on record and in live performances.

MH- Debut in Barroselas, a place that means a lot to you, I think, so what will it be like when you step on stage? What do you think of the evolution of SWR over time? The last words are yours!!!

CM- SWR is already an old dream and the brothers Veiga, who have been following us for a few years, will give us the pleasure of presenting the album there! It will certainly be a concert that will remain in our memories, and it will certainly be fun to be on the other side of a stage where we have seen so many memorable concerts. Unfortunately, we weren't there to see the first years of SWR, and we've always known it as the reference festival for the underground in Portugal.

Formed in 1994, **Skitsystem** are one of the oldest (still going) Crust Punk bands hailing from Sweden. And finally, they are coming to Portugal!! They took their time so don't think on missing them!!!

MH- Hey guys, how's everything going? 2023 is on the books and a new year has started, how was the last year for Skitsystem? And for the new year, any idea if you will be recording the successor to "Stigmata"? To start please introduce to everyone that doesn't know Skitsystem, who are the crust punkers behind the instruments in the band!!

Fred- Hey! Sell, we have had a good time last year! We are just hanging around doing things we find to be fun as we don't tour anymore, so mostly at festivals. After 30 years we came to that conclusion, haha. We had plans for a follow up a long time but who knows: 2024 might ne the year we will record a new album?! For now, we have had a solid line-up with myself (as the only original member) on guitar/ vocals, Andreas on guitar/backup vocals, Martin on drums and Kalle on drums. This year Kalle will take a break from playing live for various reasons, but we had the privilege to get some help from Albin who plays with CHILD (also plays SWR) for live shows this year! So, things are super solid anyways!

MH- 30 years have passed since Skitsystem went from being an idea to be a real thing, what memories rush to your mind when you remember a younger Fredrik picking up the guitar and getting together with the other guys for the first rehearsals? The band members have changed a bit since 1994 but would you say the Skitsystem spirit stayed on?

F- Its crazy how time flies! I was introduced to start the band as I moved to Gothenburg by fellow original members Tomas Lindberg (At the Gates, Disfear, Lock Up, etc) and Adrian Erlandsson (At the gates, The Haunted, ex-Cradle of filth, ex-Paradise Lost) in 1994 with the ambition to play d-beat punk infused with our own death metal legacy. We had so much fun, so we decided to make some recordings, we never aimed it to be known outside ourselves really. But The rest is history, but it's been a great ride all over! The spirit had always continued somehow by having fun and living from show to show as a band. Next show might always be the last so make the best out of it!

MH- You guys released three albums so far: "Grå Värld/Svarta Tankar" in 1999, "Enkel Resa Till Rännstenen" in 2001 and "Stigmata" in 2006, when you look at those dates, what memories come to your mind? I've read this on your facebook page about "Stigmata": 'A story untold is that we actually wanted to erase the master tapes and try to write new songs instead.', so, you guys weren't happy with it? What do you think of it nowadays?

F- I would say its different times and different stories to it all. At first, we probably just lived the life as a band the punk way: drink and play as good as u can while being drunk haha. We came to the studio without being rehearsed for Grå värld/ Svarta tankar and Mieszko (Nasum, R.i.P) who recorded the albums was shocked. Next time around we showed up at his studio again, this time with half of the songs still to be written and no lyrics haha! I guess the turnaround for song writing and being prepared came to happen when we entered studio Fredman for the Stigmata album. This time without Tomas Lindberg in the band, replaced by Mikael Kjellman from MARTYRDÖD on guitar and the music took another turn, I guess. That also led to the statement above as we thought: What the fuck have we recorded? This sounds terrible. But the response was extremely good, so I guess everything turned out fine after all!

MH- You entered the studio last December to record a song, which I think it's called "Evig Vinter", which deals with a very difficult situation that pretty every much one of us have experienced through a loved one, a friend or a friend of a friend, which is suicide. If you wish to, can you please tell us a bit more about that song? Is it going to be used in a compilation?

F- Yes, that's right. The first time recording in a studio with the band since 2006. One of my best friends son hung himself at a mutual dinner party and I was the one who found him along with his dad. So, this led to another friend, Roger from Suicide records, opening up for a compilation album to be released on September 10th this year. All bands contributing songs on this matter and all the money raised will be donated to a Swedish organization called SUICIDE ZERO who works for suicide awareness and prevention. So, all is for a good cause. Sweden has always had a high number of yearly suicides compared to the total number of people living here and this is the number one reason of young people dying in Sweden. So, we need to try to turn this development in another direction. So, this song was written in the honour and memory of Leo.

MH- Skitsystem lyrics always had a lot of social criticism and awareness, would you say nowadays it's even more important that musicians/ artists/etc shout about all the injustices and shit that goes around the world? I have a friend which is a Skitsystem fan, and he asked me to ask you guys about what's the story behind your motto "No Speed, No Punk"?

F- Well, it has always been important to write about fucked up issues and with that said we never stayed true to write about war only or whatever. I think that there's so much more to it and STIGMATA was written more out of a structural and social stigma of self-harm problems like anorexia and cutting yourself and survivors of incest

among other things. More an exploration of the darker parts of the human mind. This gave us a rumour of being emo hahaha, fair enough. But the situation for young people today is worse than ever. So, It needs to be highlighted! No speed, no punk was a one liner that came from our drummer Kalle in Poland 2007 on a infamous night in Poland when everything went totally wrong, hahaha ! Be free to look at youtube.

MH- This will be your first ever show in Portuguese lands, it took a while, but you are finally coming here eheh, so any expectations from you to this visit? And what can the SWR crowd expect from Skitsystem?? Last words belong to you!!!

F- Yes! Finally! I love Portugal from my own visits, and I know by rumours that the crowd is insane so I hope they will be the same when we come to you! I really look forward to this! I hope that we will deliver the right emotional feelings and perform like a unstoppable freight train of pure Swedish d-beat for the audience! For all you people coming there: let's have a great party together! Saúde!

Violence & bloodshed, War Metal, pounding merciless drumming, all this to talk about **Blasphemy**, a band that needs no introduction! They haven't recorded nothing new since the 2000's but those two albums from the early 90's still make the flame burn!! Unmissable!

SYSTEMIK VIOLENCE

You in for a beating? To have your ass kicked? Ok, maybe not but don't miss **Systemik Violence** show in SWR or...!! No or, just don't miss it!! You'll regret it!!! I think!

MH- Hello everyone, how are things going? 2023 saw you go to Sweden, Germany or the Czech Republic at the mythical Obscene Extreme, you also released a new album, after a few fucked up years (thank you pandemic) it seems like this year was full pedal to the metal for Systemik Violence, right?

SV- With that biblical optimism that characterizes us so well, it is safe to say that after the storm always comes the calm. I think that with this return we have fulfilled the objective of recovering some of the lost time from those "screwed up years".

MH- You've been doing this for a few years, you had a short break there to regain strength and then you came back, at some point did you think you were going to throw in the towel and bury the band or was it something that never crossed your mind? Through that time you have changed vocalist, in which dark alley did you kidnap Uji Kirai?

SV- Hey, when we heard that cover/adaptation of The Knack (My Shorona) made by the Tuga scene during the pandemic, we seriously thought about giving up. The rationale was more or less this: "we won't be able to make music more hateful than this." But we regained our spirits and moved on. It was just before this time of pandemic that we started looking for vocalists. Although vocalists for our type of sound are not abundant, I would say that the choice was more or less obvious for us. When we witnessed Uji Kirai's live performance in another project, any remaining doubts disappeared. I mean... I think that as a vocalist he could have had more of a moustache. The moustache should have been a disqualifying factor when selecting the candidate - now it is too late.

MH- The last time we spoke, I think also for a Barroselas mini-zine, you were fucked with the punks, with the metallics (or metalheads and then everything is fucked up on the Internet because I said that), basically with all the music scenes, do you still feel this way or has the passing of years brought some conformity? And don't hit me yet, there are still 2 or 3 more questions!! I think an interesting thing about Systemik Violence is that you are a love/hate band, do you think there is more love or more hate directed towards Systemik Violence?

SV- Metallic doesn't sound bad to me. It is used, for example, to describe the frames of the marquees and the people who listen to Pantera. These people on the internet really get inflamed over little things. Speaking of Pantera, and consequently, answering your question about conformity: despite the years passing, we feel that we are still a long way from reaching the final stage of conformity as musicians, which is, of course, having a covers band. When that day comes, Creed will be the obvious choice for

our repertoire. And then yes, we would only have love directed towards us. Nowadays, we feel that perhaps there is a balanced dose of both.

MH- As I said above, you have a new album, 23 minutes that pass like a bullet train (known as Shinkansen), called "Negative Mangel Atittude", I remember seeing something about it in 2021, where you had started recording what would be your 2nd album, how difficult was this birth? A relief to finally see it out?

SV- This small hiatus (which wasn't that small, let's face it) started with the pandemic, followed by a change in line-up, re-recording of drums for the album, delays with recording and mixing, plus countless other reasons that were piling up. Despite the difficult birth, the balance is extremely positive. And more than a relief, it was the closing of a painful chapter for us as a band.

MH- In a world that is increasingly buried in penis measurements between certain world powers, where the political left and right are today almost the same thing, with each advocating the extinction of the other, but filling their pockets first, where people live on likes and influencers, do you still think it's worth fighting against the tide? Is it time for an asteroid to do us a favour and reset this suffering planet?

SV- Well, if you had said: "In a world where penises are increasingly buried between certain world powers", answering the question would be much easier. In my opinion, characterizing the world as an eternal war of everyone against everyone in which the only solution is extinction perpetuates the problem. Of course, it is possible to affirm that there is a considerable amount of truth in this characterization. What we would like the world to be is different from what the world really is. However, it is in the presence of this impermanence that for me it is possible to do something. Changing what we are and not what the world is (or in part will always be) seems to me to be the way forward. The world withers because the spirit is sick.

MH- Returning to Barroselas after being here in 2017, do you think people are prepared to receive another beating from you? Last words are up to you!!!

SV- It's in God's hands: I close my eyes, begin to pray / Then tears of joy streamed down my face / With arms wide open.

The kings of beer are back in Portugal!! One of the stalwarts of the Teutonic Thrash **Tankard** is a beast of a band in the stage and you will be a fool, if you miss them!!! (Empty) Tankard!!!

MH- Hey Frank, how are you today?? How's Gerre recovering from the knee operation? Is he already bored of the crutches? After a couple of years with no chance of playing live, are '23 and '24 going to be years to pound the stages of the world? Everyone should know your line-up for now, but if there exists anyone unaware can you just say if I got it right: You (Frank) on bass, Gerre on vocals, Olaf on drums and Andi on guitars?

Frank: Hi Nuno, I'm fine and I hope you too. Gerre still suffers a little bit but he's in a good mood. Well, you are right, we are having a very stable line up. Andi since 1998, Olaf since 1994 - 30 years now - and Gerre and myself since 1982!!

MH- Tankard has done its fortieth anniversary, how wild is that? You guys ever thought when you started the band that you will still be talking about four decades later? What is your brightest memory from those early rehearsal days? Do you remember how that journey started way back in 1982?

Frank: That's really unbelievable. At the time we've started, we even couldn't imagine to play any show in future. And on 28 May 1983 we made it: the first Tankard show in a classroom of our school. As we were just 15-16 years old, we had to fill the beers into empty milk cartons so that our teachers didn't recognize our drinking abilities!! And for sure, I remember the beginning: We have started in 81 with Axel Katzmann, a guy called Bernhard (both guitar) and myself as the "singer". We made noise in Axel's cellar until the police came and have recorded that crazy stuff with my old tape recorder. Unfortunately, but maybe better, these recordings got lost. Finally, the music came more and more in our focus and we were looking for a bass player and a drummer in early 82. Gerre was our best friend and classmate (I'm in friendship with Gerre since we were 6 years old) and he was loving hardrock and heavy metal too. And so, it was a logical step to ask him if he wants to become the bass player. Unfortunately, he didn't want to go to music

school alone and asked me to join. At the end we found out that I'm a better bass player and he's the better singer. Hahahaha ! Another classmate heard about our activities and told us that he's drumming - this was Oliver our first drummer. Later on, Bernhard had to leave and we have asked another guy, one school grade higher, from whom we knew that he's in hard rock too and plays guitar. This was Andy and the band was complete!!!!

MH- In 2022 you delivered "Pavlov's Dawgs", your eighteenth album, quite a feat as well, how do you feel about how the album turned out? Between "One Foot in the Grave" and "Pavlov's Dawgs" five years have passed, this was the longest period that we had without a Tankard album, what lead to that? The pandemic had a bit of guilt on that, or you also wanted some time off writing/recording music?

Frank: I still love P.D. and I think it's one of our best albums. It was not planned to have such a long period between both albums, but it turned out that we are still very lazy guys. To be honest, the pandemic came in between and we just took our time. But finally, we don't have any pressure or time plan to release another album.

MH- This is your first album with Reaper Entertainment, how did they enter the picture? I've read that most of the lyrics for "Pavlov's Dawgs" were done by the Andy which used to play guitar for Tankard until 1998, so how did happen his involvement? In 1998 replacing one Andy with another Andy was that just a coincidence?

Frank: The change of the label was not really a break for us, because one of the bosses of REAPER is Florian, who worked for Nuclear Blast before an supported us there. For us he's more like a friend instead of a business partner and we know him since years. According to this it was a very smooth change. Yes, for us it's really great that we still have such a fantastic friendship with Andy and he really enjoys to be still part of TANKARD. It's really a stroke of luck to have him still with us to write lyrics. But nevertheless, he didn't do this on P.D. the first time. On the albums we made after he left, he was involved in the lyrics too. By the way, there's just a slide difference between the guitar guys. The "old" Andy is written with a Y and our current Andi with an I…….

MH- With more than forty years in the belt and 18 albums, how the hell do you guys choose your set list? Do you have like a dart target with the names of your songs and where it hits it's what you play? Eheh What song would you say is the one that if you don't play, your fans will be fuming and sending beer bottles to the stage? Maybe "(Empty) Tankard" or "Zombie Attack"?

Frank: That's always a reason for discussions and very difficult. There are a lot of songs we have to play, like Zombie Attack, (Empty) Tankard or The Morning After etc.. I think (Empty) Tankard would be the one we could get in trouble if we don't play it. Hahaha. We always try to up-date our setlist but it's getting more and more difficult as the songs we have to play are getting more and more.

MH- Being beer fanatics, I don't know if you guys know there's like a war of tribes in Portugal between the biggest two brands of beers, Sagres and Super Bock, now, without offending anyone (is that even possible nowadays?) and because you have been here a few times, which is your favourite? Ahah Or will you play neutral and don't choose? I will leave the final words for you, so feel free to say whatever you want!! "Schwarz-Weiß Wie Schnee"

Frank: I love both. We always want to taste as much local beers as possible. At home, I try to avoid having always the same kind beer. When I go to the beverages shop to by a case of beer, I usually put ten different beers into it. This means two of each kind - you can call me the Noah of beer…. hahahaha. We are very excited to come to Portugal and hope to see you there. Thrash Metal will never die and obrigado for your great support!

Morte Incandescente

Created in 2001 by two of the most creative people in the Black Metal scene in Portugal, **Morte Incandescente** has been a stronghold for the black arts in our country. With five albums out (the latest one, "Vala Comum", came out in 2021) plus a few splits and demos, they have continuously showed that true old school Black Metal still exists, and will never fade away, while bands like them exist!! It's a ritual, no one should miss!!! AMSG

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24 SWR Barroselas Metalfest Portugal

0 WEDNESDAY 24.04.2024

	ARENA stage
01:30	KILL TOWN STENCH @ SWR CAFE
00:30	COBRAFUMA
23:40	VOIDWOMB
22:50	ALPHA WARHEAD
22:00	VERME

1 THURSDAY / 25.04.2024

	ABYSS stage	ARENA stage
02:00	DRUNK ON DRUGS @ SWR CAFE	
01:20		SCHIZOPHRENIA
00:15	TERRORIZER	
23:30		DIOCLETIAN
22:35	CANCER	
21:50		FREDAG DEN 13:E
21:00	BELL WITCH	
20:15		VIRCOLAC
19:30	LIK	
18:50		SONNEILLON
18:10	TOXIKULL	
17:35		DISGRACE AND TERROR
16:45		REDEMPTUS
15:30	BEER TASTING PONG @ SWR CAFE	

2 FRIDAY / 26.04.2024

	ABYSS stage	ARENA stage
02:00	PROPHECY OF BEARDS @ SWR CAFE	
01:20		HEXECUTOR
00:15	I AM MORBID	
23:30		THANTIFAXATH
22:35	KRYPTS	
21:50		NOSTROMO
21:00	SARGEIST	
20:15		CHILD
19:30	VULTURE	
18:50		NECROBODE
18:10	ANALEPSY	
17:35		BOOBY TRAP
16:45		ENTROPIAH
14:00	BRUTAL MOSHER SOCCER @ ADB FOOTBALL	

3 SATURDAY / 27.04.2024

	ABYSS stage	ARENA stage
02:00	CVLTO DV DEMV @ SWR CAFE	
01:20		SYSTEMIK VIOLENCE
00:15	BLASPHEMY	
23:30		SNET
22:35	TANKARD	
21:50		ROPE SECT
21:00	SKITSYSTEM	
20:15		HIEROPHANT
19:30	CONJURER	
18:50		ELS FOCS NEGRES
18:10	MORTE INCANDESCENTE	
17:35		APOSENTO
16:45		CAPELA MORTUÁRIA
15:30	METAL HORDE QUIZ @ SWR CAFE	